

WHO'S A SEX TRAFFICKER?

Under Prop. 35, you might be surprised **P8**

REHABILITATION, INSIDE

A prisoner's radical approach **P10**

CHICKFACTOR RETURNS

The '90s indie pop zine brings the Softies to SF **P31**

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SEPTEMBER 19 - 25, 2012 | VOL. 46, NO. 51 | FREE

**Latex ballers, Ask a
Hot Chick, BDSM 101,
sex-positive parenting,
and our guide to
Folsom Street Fair
mayhem. Plus:
Which fantasy
dildo are you?
The fun
begins on
PAGE 24**

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Modern Love



ROY LONEY & THE PHANTOM MOVERS | 7PM

Singer/guitarist Roy Loney, who was the frontman for the Flamin Groovies during that band's original rockabilly/R&B-inspired incarnation, continued in a similar vein in his solo career; rock'n'rolling with the devotion of a true believer. After leaving the Groovies in 1971, Loney assembled the Phantom Movers and maintained the rootsy spirit he had brought to the band, emphasizing raw, unpretentious American grit immune to the whims of the commercial scene.

ART SPEED DATING: Get a FREE Taste of Speed Dating | 6PM

Discuss art while possibly meeting the ONE for you! San Francisco's hottest speed dating company, DateSwitch.com, will be putting on a FREE speed dating event. Come and go on a number of first dates in one night at the event - You decide who you see again for second dates! To ensure your spot pre-registration is requested. Go to DateSwitch.com - click on Event Login and put "Art Speed Dating" in the referral spot. You will be emailed 2 days before the event with your start time. If you want to attend the GLBT event put "Art Speed Dating - GLBT" in the referral spot.



LIVE POETRY FROM THE POETRY STORE | 6PM

The Poetry Store is an interactive experience where, in 3 minutes or less, you get a custom poem typewritten on beautiful paper about anything you want!



SF MODERN LOVE STORY CONTEST | 6PM

Tell us about your modern love story in 500 words or less. Best story gets published in the Guardian. One Grand prize winner will receive a date night to Friday Nights at the de Young this Fall! Includes prix fixe dinner and a bottle of wine for two at the de Young Cafe, two VIP passes to The William S. Paley special exhibition with accompanying catalog—over \$150 value! Three runner up winners will receive a pair of tickets to the special exhibitions at the de Young this Fall. Submissions can be emailed to SFBGpromos@sfbg.com, please write in the subject line: Modern Love or turn in your story at the Guardian table at the event. DEADLINE: 10/1/2012

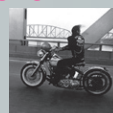


Ride your bike to the museum and park it safely with the San Francisco Bicycle Coalition!



An Evening with Danny Lyon 7PM

In conversation with Julian Cox, chief curator and curator of photography, FAMSF, and Lisa Sutcliffe, assistant curator of photography, SFMOMA. Lyon will discuss his 50-plus-year career as a photographer and filmmaker.



Tickets: \$5 / Free for FAMSF members (reservations necessary)
Purchase tickets now: deYoungMuseum.org

KIMBALL EDUCATION GALLERY | 8:30PM

Join Artist Fellow Monique Jenkinson for a reception and presentation of a work-in-progress.

ALL FRIDAY NIGHTS FEATURE ADDITIONAL OFFERINGS
Galleries, dining & cocktails (fees apply)



Paul Gauguin, The Seed of Areoi, 1892, Oil on burlap. The William S. Paley Collection. The Museum of Modern Art, New York

CULTURAL ENCOUNTERS
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GUARDIAN INTELLIGENCE

What you need to know

OCCUPY: THREAT TO FOREIGN POLICY?

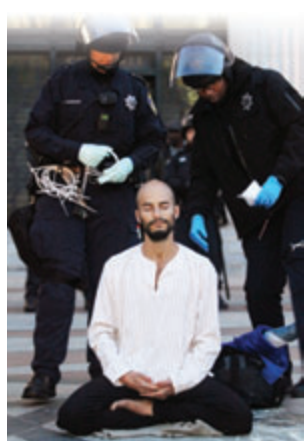
It's taken almost a year for the FBI to respond to the Freedom of Information Act request we filed, along with the ACLU, seeking info on whether the feds were spying on the Occupy movement. The short answer: yes. The long answer: It's still a secret.

The Fbibbies tell us they have only 37 pages of docs on Occupy (really?) — and a lot of the records are still classified. Why? Because, the feds say, releasing that info would violate “the interest of national defense or foreign policy,” which means it would compromise:

- (a) military plans, weapons systems, or operations;
- (b) foreign government information;
- (c) intelligence activities (including covert action), intelligence sources or methods or cryptology;
- (d) foreign relations or foreign activities of the United States, including confidential sources;
- (e) scientific, technological, or economic matters relating to the national security;
- (f) United States Government programs for safeguarding nuclear materials or facilities.

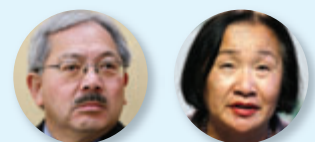
Jeez. We didn't know Occupy was such an international threat.

FILE PHOTO OF OCCUPY OAKLAND
BY GETTY IMAGES



PARTY LIKE IT'S 1989

The World Series isn't about winning a lot of regular-season games; it's about getting hot in October. And the Giants and the Oakland A's are two of the hottest teams in Major League Baseball. Is a repeat of the 1989 Bay Bridge series possible? Of course, but we'll pass on the earthquake. Oh, and Mayors Ed Lee and Jean Quan can make a bet: Winner gets the Warriors.



ALL: FILE PHOTOS BY GETTY IMAGES



POST-CARRION ERA

Famed for his massive, dead animal murals around the globe (or perhaps you've seen his proud seals on Bartlett between 21st and 22nd Streets), international street art star Roa opened a show at White Walls gallery on Sept. 8 that marks a total departure from his past oeuvre. “Darkest Before the Dawn” is a series of portraits of the same, gorgeous woman. Has love claimed the aerosol legend's heart?



FILE PHOTO BY SF NEWSPAPER CO.

EQUAL OPPORTUNITY PISSING

Sup. Scott Wiener has a nifty idea: Install a pissoir — that is, an outdoor urinal — on the southwest side of Dolores Park. Denizens of the gay beach drink beer and pee outside anyway (since the bathroom is old, crowded and a long way away); why not give them a (semi) private place to take care of business in a more hygienic and appropriate fashion? We're good with this, although when Wiener told us about it, we wondered: Can women use the pissoir, too?

“I imagine so, but I don't really know,” Wiener said after a moment's pause. “I'm not an expert on female urination.”



PHOTOS BY
MIKE KOZMIN/
SF NEWSPAPER CO.



GIVE THE PIG A BREAK

Pastrami Wednesdays have been a tradition at Best of the Bay Best BBQ winner Memphis Minnie's in the Lower Haight since at least 2006. We're happy to report that the juicy, cured-on-site, lunchtime pastrami Rueben with choice of sides (our preference is the “potlikker greens”) will knock your socks off and fill you up all day for \$11.95.

LOSER OF THE WEEK

David Lee, who is challenging Sup. Eric Mar in District 1, doesn't care what our readers think about him. After we'd scheduled an endorsement meeting for Sept. 13, his office called to cancel — not to reschedule, but to cancel. “We will be focusing on grassroots work,” his aide said. Does that mean he's declining to meet with and seek the endorsement of the Guardian? “Yes.” Makes that decision easy.



PHOTO
BY MIKE
KOZMIN/SF
NEWSPAPER
CO.

DISSENTING, FOR THE MAJORITY

When the Ethics Commission presents its recommendation that Sheriff Ross Mirkarimi be thrown out of office for official misconduct, the point person will be in an odd position. Ethics Chair Benjamin Hur was chosen to give the Board of Supervisors the case for removal — even though he was the lone vote against that decision. “It is awkward given that I was in the dissenting view, but I'll do my best,” Hur said. The good news: Everyone on all sides thinks he's done a stand-up job of being fair and objective.

ANOTHER ONE BITES THE DUST

Last week we said goodbye to another fiercely independent record label, the nearly 20-year-old Hydra Head Records. From the label that brought you Old Man Gloom, Isis, and Botch, comes this startling statement: “The decision to pull the plug has not been an easy one, and in some ways is a not a choice at all...Years of imbalance between creative ideals and financial realities, personal problems amongst the label operators, an unwillingness to compromise our aesthetic standards, a tendency towards releasing challenging (i.e. unmarketable) artists, and the steady decline of the music industry in general, are amongst the chief reasons for our inability to continue” — Aaron Turner 09/10/12. www.hydraheadlines.blogspot.com



ALL TOGETHER NOW

Members of the San Francisco School Board have been famously fractious over the past few years, but a funny thing happened this fall: The three incumbents, who often have little in common politically, are kinda, sorta, every-so-delicately supporting each other. Jill Wynn and Rachel Norton were often at odds with Sandra Fewer — until a contentious vote over teacher seniority. The three all sided with the superintendent in a move to protect junior teachers in low-performing schools from layoffs — something that infuriated the teachers union, which has refused to endorse any of the three incumbents. So the union has done what nobody else could — bring the board together. | PHOTO BY SAN DIEGO SHOOTER/FICKR (CC)



POLITICAL ALERTS

WEDNESDAY 19

DAY OF ACTION FOR FREE MUNI PASSES FOR YOUTH

Balboa BART Station, 401 Geneva Ave, SF; www.peopleorganized.org. 1:30pm, free. POWER has been working for years to get free Muni passes for youth, and the fight isn't over. Come help keep the pressure on in a campaign that aims to “shift local, regional and national mass transit priorities toward the needs of working class communities of color and to bring an analysis of race, class, and gender to bear on transportation planning decisions,” starting with free Muni for youth in San Francisco.

SATURDAY 22

THIRD ANNUAL CASTRO NUDE-IN

Jane Warner Plaza, 17th and Castro, SF; nude-in.blogspot.com. Noon, free. It's that time again. Come celebrate and defend the right of the Castro's nude dudes and everyone who likes to be naked in public space. Of recent concern: cops unhappy with the public donning of cock rings. Decorated or not, nude-in organizers say, cocks should be able to fly free. So come support, nude or not—you can even dig up your Guardian butt guard from last year!

SELF RESPECT AND COMMUNITY DEFENSE PEOPLE'S FORUM

Humanist Hall, 390 27th Street, Oakl; peopleshearing.wordpress.com. 12pm, free. Registration is at noon with events at 1, 3, and 6pm in this all-day forum on self-defense in the face of racial profiling and violence. In the wake of a report from The Malcolm X Grassroots Movement that shows that “every 36 hours a black man, woman or child is murdered by the police, private security guards, prison guards or vigilantes in the US,” this forum will discuss the history and current state of racial profiling and violence and how to launch a movement of people protecting themselves and their communities.

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Wilbur Storey, statement of the aims
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6:00PM-7:00PM (see website for location)

SOMATIC PSYCHOLOGY

Wednesday, October 10

6:00PM-8:00PM, room 216

EXPRESSIVE ARTS THERAPY

Tuesday, October 16

6:30PM-8:00PM, room 606

DRAMA THERAPY

Tuesday, October 16

6:30PM-8:00PM, room 311

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THIS WEEK AT SFBG.COM

PSYCHIC DREAM ASTROLOGY, COMPLETE EVENTS, ALERTS, ART, AND MUSIC LISTINGS, HOT LIST, COMMENTS, AND SO MUCH MORE! FOLLOW US ON TWITTER: WWW.TWITTER.COM/SFBG

ON THE BLOGS

POLITICS

Jeff Adachi talks on why the news media should be allowed in prisons

A look back on the day of actions marking the anniversary of Occupy

Supervisors and Mayor Lee decide the fate of CleanPowerSF

NOISE

Shauna C. Keddy checks out weekly musician meet-ups in the East Bay

Must-see shows include: Ringo Deathstarr, Azure Ray, Wilco, ska legends the Uptones, Eddie Palmieri, and Oregon's doomy Yob

Live review: Aesop Rock's rescheduled show at the Fillmore

PIXEL VISION

On the Om Front: our new yoga and spirituality column explores the city's mystical side

Jesse Hawthorne Ficks reports from the Toronto International Film Festival

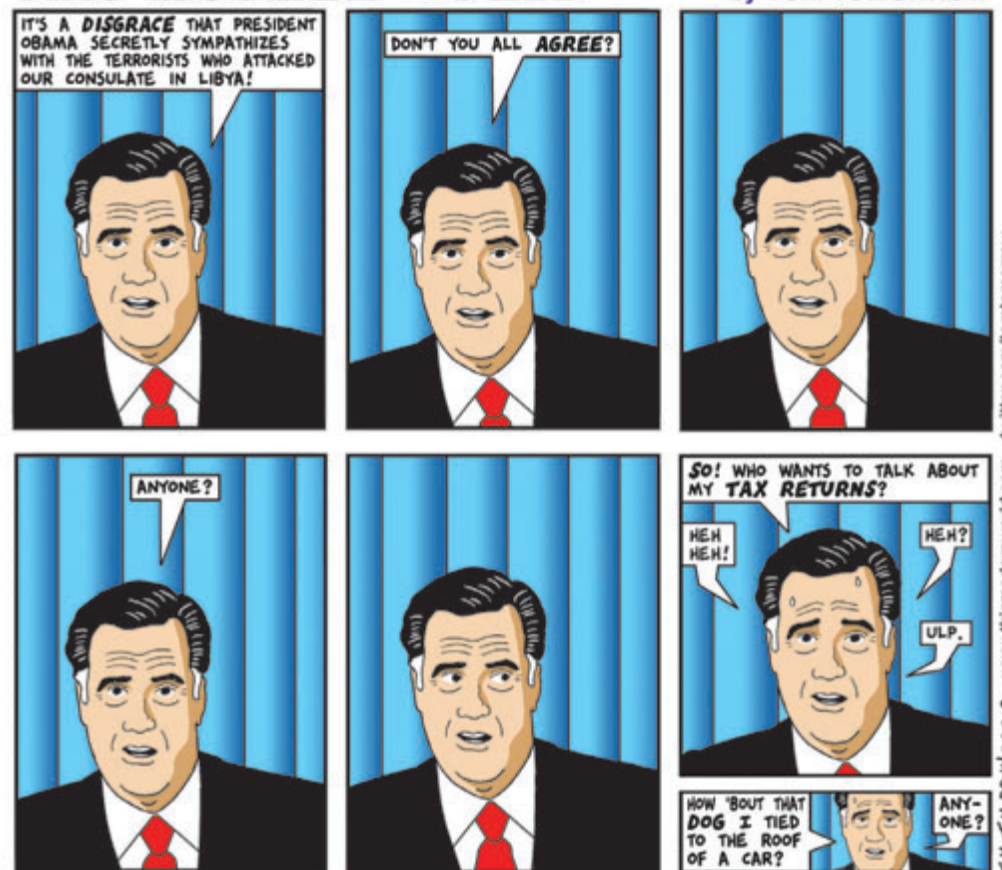
SEX SF

More on the Bad Dragon dildos from this week's Sex Issue flow chart, from cockatrice dick to husky dog vag

Naomi Wolf's book *Vagina* is all the rage to rage at — Caitlin Donohue weighs in

THIS MODERN WORLD

by TOM TOMORROW



ENDING THE MAYOR'S COMMISSION MONOPOLY

EDITORIAL Ten years ago, San Francisco voters took a huge step toward decentralizing control of city planning, approving a measure that splits the appointments to the powerful Planning Commission between the mayor and the Board of Supervisors. A year later, a similar change gave the supervisors a role in appointing Police Commission members.

By any rational account, it's been a complete success. The commissions better reflect the diversity of opinion in the city, function well and are no longer complete rubber stamps for the mayor and his planning director and police chief.

The mayor still controls the majority on both panels; his ability to set the direction of city policy hasn't been harmed. But there's at least a chance for a dissenting voice or two.

Compare that to, say, the Recreation and Parks Commission.

Rec-Park is a disaster. The

seven members are all appointed by the mayor. Some have little or no past experience in anything related to recreation or parks. One actually works as Mayor Ed Lee's scheduler. Commission votes are nearly always unanimous and the panel supports the director more than 90 percent of the time.

The mayoral appointees have overseen the rampant privatization of public space and a change in direction that undermines the entire concept of urban parks. Rec-Park staff have been directed to find increased ways to turn the parks into cash machines, prioritizing revenue over public access.

The result: So many people are angry at the department that it's possible San Francisco voters will reject a bond act in November aimed at providing badly needed money to fix up ailing parks and facilities.

The discontent with Rec-Park stems in significant part from the perception that the commis-

sion is inaccessible and uninterested in public input. Since all of the members typically line up in lockstep on every decision, there's little discussion and less chance for opposing opinions to get heard.

There's a pretty easy fix — the supervisors could put a charter amendment on the ballot giving the board three of the seven appointments. But that would leave a long list of other key commissions unchanged — and there's no reason to address the problem piecemeal. It's time for the supervisors to push a comprehensive reform package that redefines how every policy commission in the city is structured.

The reason district elections of supervisors has been such an unqualified success (and remains incredibly popular) is that it guarantees not only neighborhood input on issues but a diverse board. Fiscal conservatives have a voice; so do left-progressives. You

CONTINUES ON PAGE 7 >>

TORTURE, FOR REAL

BY ZAHIR JANMOHAMED

OPINION Last week I walked into my favorite café in SOMA and noticed the barista wearing a t-shirt emblazoned with the black and orange word "torture."

I froze. I knew I was holding up the line but I didn't care. I had to ask about that shirt.

"Oh, it's to promote the San Francisco Giants," he said. He continued speaking, not noticing my umbrage. "So do you want your coffee hot or cold today?"

I wanted to keep talking about that shirt, but I didn't know what to say. "I will have my coffee cold please," I told him.

For the past ten years, torture has never been far from me. When I worked at Amnesty International, it was two doors down in the person of my colleague Kumar, who was tortured in Sri Lanka for advocating for Tamil rights. When I was on Capitol Hill as a foreign policy aide in the House of Representatives, I saw lawmakers justify President Obama's lackadaisical attitude towards US torture.

One of the first things I learned at Amnesty International is the power and the responsibility of words. Human-rights work is about finding and verifying stories and then giving those stories names: war crime, rape, genocide ... torture. It's in the naming that our action begins. When we use the word torture it carries weight—and can heal wounds—because for so many people, their torture is denied, rationalized, or trivialized.

When I see the word torture on a t-shirt I do more than cringe: I mourn how far we are as a nation from a serious discussion of the use of torture by our own government.

Just last week Attorney General Eric Holder announced that the Justice Department was closing the last two cases examining harsh CIA interrogation tactics during the Bush administration.

According to the ACLU, "(CIA) Interrogators were told

CONTINUES ON PAGE 7 >>

EDITORIALS

TORTURE, FOR REAL CONT>>

they could use, among other tactics, extended sleep deprivation; 'stress positions' such as forced-standing, handcuffing in painful crouched positions and shackling people to the ceiling, usually for hours or even days; confining prisoners to small, coffin-like boxes with air and light cut off; extended forced nudity; sensory bombardment; extreme temperatures; hooding; and physical beatings, including slamming prisoners into walls."

I can understand and I can attest that watching your team blow a lead in the bottom of the ninth is painful, excruciating even. It might cause you to drink or curse or smoke more. But it's not torture. It doesn't violate the core of your being. It doesn't terrorize your nights.

Standing in line at the café that day, I thought of my friend Firoze who was tortured so badly he can no longer have sex. I wonder what he would say if were staring at the Barista with the "torture" t-shirt.

He would probably laugh and say it's just a game. And then he might say what he told me each time we met: "People have no idea." **SFBG**

Zahir Janmohamed recently completed a fellowship at the San Francisco Writers' Grotto and is writing a book about Juhapura, the largest ghetto of Muslims in India.

ENDING THE MAYOR'S COMMISSION MONOPOLY CONT>>

won't find that on most mayoral commissions; it's very, very rare for a mayor to appoint someone who doesn't share his or her policy perspectives.

The mayor of San Francisco — who needs to raise huge gobs of money to get elected, leaving him or her deeply in debt to powerful and wealthy individuals and interests — has too much power. That's a basic problem in the City Charter. The supervisors should start holding hearings now on alternative approaches to a more equally shared governance. Splitting appointments to all commissions would be a great start. **SFBG**



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Man Ray (1890-1976), *A l'heure de l'observatoire—Les amoureux* (Observatory Time—The Lovers), ca. 1931. Color photograph of 1964, after the original oil painting. The Israel Museum, Jerusalem © 2012 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP Paris/ Photo © The Israel Museum by Avshalom Avital

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BY Yael Chanoff

yael@sfbg.com

Anabelle was 20 when she was kicked out of her parents' house. The way she tells it, she was suffering from mental health issues and desperate for money. So she agreed to work in the sex industry — for a man who said that she would be doing masturbation shows that wouldn't involve physical contact with customers.

But the man put up ads on Craigslist advertising sex with her. He sexually assaulted her. "I was in a situation that was really coercive," Anabelle, who asked us not to use her real name, recalled in a phone interview, her voice shaking.

"He took me by his place but he also took me to a hotel room that he had rented," she said. "I definitely felt like I was being held. He was around except when I was with a customer."

"I don't know how long he was intending to keep me there."

She didn't have to find out. Anabelle was able to escape. But the trauma and shame would stay with her.

Anabelle sees herself as a victim of sex trafficking. Stories like hers are driving Proposition 35, a statewide ballot measure called the Californians Against Slavery and Exploitation (CASE) Act.

But Anabelle isn't supporting the CASE Act. And her arguments — and those of sex workers and their supporters — paint a very different picture of the law.

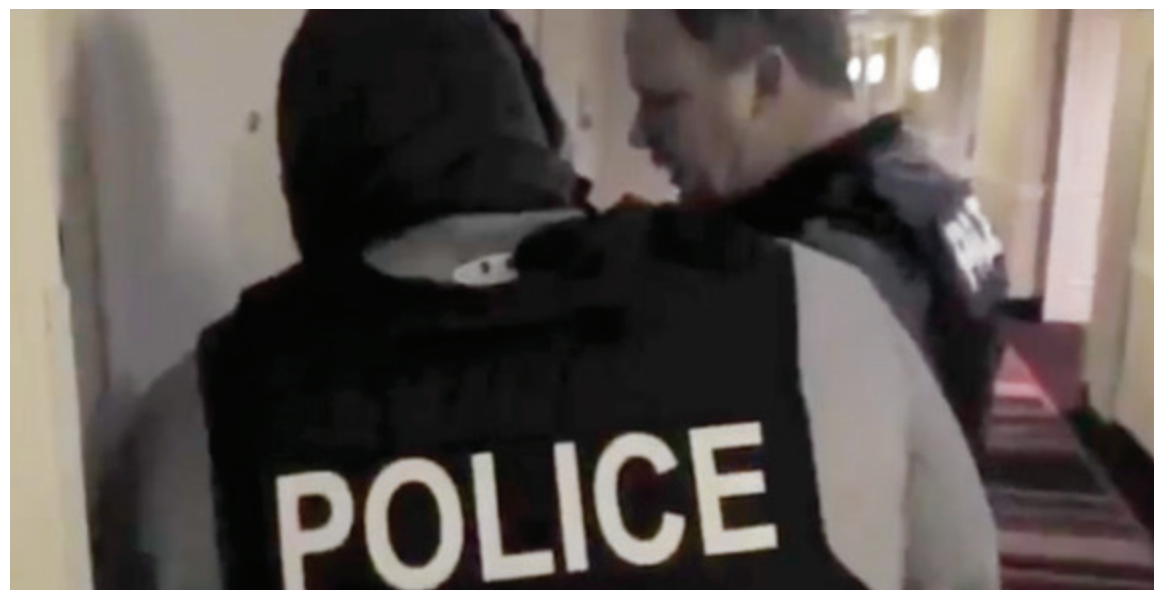
PARADE OF HORRIBLES

The CASE Act would increase prison sentences for sex trafficking. It would mandate that convicted traffickers register, for life, as sex offenders, and would require that registered sex offenders hand over any online usernames and passwords to law enforcement.

The act defines a person as "guilty of human trafficking" if that person "deprives or violates the personal liberty of another with the intent to effect or maintain a violation of" several parts of the California Penal Code that already exist.

"Traffickers, driven by greed, are instigating rape and torture on children and women, and treating people like lifeless and soulless things," says the CASE act website. And the stated intent of the act, to increase penalties for people who commit crimes like these, would garner little opposition.

But the CASE Act may cause unintended problems.



WHO'S A SEX TRAFFICKER?

Under Proposition 35, you'd be surprised

The ballot initiative was sponsored by billionaire and former Facebook Chief Privacy Officer Chris Kelly, who ran unsuccessfully for attorney general last year.

Greg Diamond, a defense attorney who opposes Prop. 35, calls the act a "parade of horrors." Take the part about deprivation or violation of personal liberty.

The act defines that phrase as "substantial and sustained restriction of another's liberty accomplished through force, fear, fraud, deceit, coercion, violence, duress, menace, or threat of unlawful injury to the victim or to another person."

All of the words on that list have their own legal definitions. Coercion, for example, is defined in part as "the provision and facilitation of any controlled substance to a person with the intent to impair said person's judgment."

So if a prostitute shares a joint with fellow worker, she could be guilty of providing a controlled substance, meaning she could be guilty of coercion, meaning she could be guilty of depriving personal liberty. That means triggering the harsh penalties for trafficking. And even if the person isn't likely to be convicted, the possibility of a draconian sentence could force her to accept a plea bargain.

Opponents say the same "parade of horrors" could lead to a person who drops a sex worker off at work, holds money for a fellow sex worker while he or she is at an appointment, or "unwittingly has a 17-year-old prostitute as a roommate suddenly meeting the standards" for

human trafficking, Diamond said.

Sharmin Bock, who helped write the language of the CASE act in her "spare time" — she is also an assistant district attorney in Alameda County — said Diamond's analysis is flawed.

"It's nailed down to the trafficking context," she said. If a person is charged under the law, she said, "You're not just the buddy whose doing the bong hit, you're the person whose depriving the personal liberty to another in order to sell the child."

She granted that "There's always room for the misinterpretation of any law," but said that the CASE Act is written "based on the reality of how child sex trafficking works on the street."

Bock has fought sex trafficking as a prosecutor for 20 years. But others with experience with the sex industry say that, when these laws start to be applied, they often have unintended consequences.

For example, many sex workers are already adversely affected by laws against pimping and pandering.

California Penal Code 266(h) includes in the definition of pimping: "Any person who, knowing another person is a prostitute, lives or derives support or maintenance in whole or in part from the earnings or proceeds of the person's prostitution."

That was written in reference to people who use the money a sex worker earns for themselves.

But "The pimping statute in California is so broadly defined that it includes all our domestic partners, our domestic relationships," Maxine

Doogan, president of the Erotic Service Providers Union, told the Guardian. "Our children are pimps under that legislation."

Prop. 35 would increase penalties for these flawed laws.

It's "an unnecessary expansion of pimping and pandering laws," said Rachel West of the US Prostitutes Collective in a statement against the measure. "Sex workers are already being wrongly prosecuted for working together as is anyone who associates with sex workers — boyfriends, husbands, even drivers and anyone hired by a woman for protection against attack."

"I've heard of sex workers charged as pimps when they pass phone numbers to a fellow worker, or when they share an apartment with a fellow worker" said Carol Leigh, sex worker rights activist with Bay Area Sex Worker Advocacy Network.

Then there's the issue of fines. The Yes on Prop. 35 campaign estimates that the law would bring in around \$1.5 million, money that would be directed at "victim services."

The money would be distributed through California's Victim-Witness Assistance Fund. And 30 percent of that money would go to law enforcement agencies.

The other 70 percent would be reserved for grants for nonprofits and public agencies that provide services like housing and counseling.

It was this section of the bill that made Anabelle most wary.

"I'm concerned about the services, I would hope they would be voluntary and not mandated by the

courts," she said.

As for law enforcement, she said, "with sex work still being illegal, if you give more money to law enforcement to fight trafficking, it gives more money to sex workers being arrested."

COLLATERAL DAMAGE

Prop. 35 isn't meant to further criminalize prostitution; it's supposed to deal solely with victims of sex trafficking and the people who force them to engage in commercial sex against their will.

But sex workers rights organizers say that they will be collateral damage in the fight against sex trafficking.

"It expands the fees and sentences that can be applied to anyone depending on how the police want to enforce it," said Deirdre Wilson, program coordinator at the California Coalition for Women Prisoners.

Instead, Wilson said, lawmakers should "spend money to actually create viable resources for housing, recovery treatment, single mothers, vocational training, and jobs — things that people need to survive."

Sex workers rights advocates have always argued for decriminalization.

Decriminalization "would remove the fear of arrest from victims, because that's a big thing that keeps people from speaking out about it," said Anabelle.

"I was afraid that if I went to law enforcement, I might be arrested," she said.

Assemblymember Tom Ammiano has free-speech concerns about the bill. The law would require people, whose crimes had nothing to do with the Internet, to turn over their online usernames and passwords, which may be unconstitutional.

"Requiring someone to turn over every email and username that they have has a chilling effect on their free speech," said Ammiano aide Carlos Alcalá, who also mentioned that Ammiano has been working on a tiered approach to the sex offender registry that takes into account the severity of the crime.

Prop. 35 is well-funded and likely to win. What Californian isn't against slavery and exploitation? But State Sen. Mark Leno, who is working on legislation to address sex trafficking without the problems in Prop. 35, advises that there's often more to the picture when it comes to these initiatives:

"I always suggest, beware of billionaires who want to save your life," Leno said. **SFBG**



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Argosy University faculty



BY EUGENE ALEXANDER DEY

news@sfbg.com

Editor's Note: Dey is an inmate at Soledad State Correctional Facility serving 25 years-to-life for his third strike.

Recidivism is like a circular river of criminality. After picking up toxic momentum in my neighborhood, deviance carves a path of destruction through yours. Being a participant in this tragic affair while defined indefinitely by a rap sheet from hell — it's a feeling worse than death.

Someone has to put their foot down and say enough is enough. If I only had one wish — I'm almost embarrassed to say — prisons and jails would become factories that turn lawbreakers into advocates for change. Sound crazy? Welcome to my world, where sanity is a luxury. But I'm willing to put up or shut up.

In 2007, the Legislature approved Assembly Bill 900 to bring the smart-on-crime movement to the California Department of Corrections and Rehabilitation (CDCR). An expert panel designed the California Logic Model to evaluate and measure evidence-based methods, which are supposed to combine education, lifeskills, and cognitive restructuring. In theory, it makes perfect sense.

Then the recession hit, and



CONVICT CLINICIANS

How employing inmates and ingenuity can help the prison system really be about rehabilitation

the labor-intensive smart-on-crime movement never got moving. Budget cuts brutalized rehabilitation. About the only austerity measure left to impose, according to conventional wisdom, is to remove the word “rehabilitation” from the agency's masthead. As the state struggles with

a federally imposed prison population cap and counties scramble with Realignment's influx of prisoners, I'm through waiting. Seventy percent of incarcerated people who still suffer from untreated substance abuse will continue to recidivate 70 percent of the time. It's not a puzzle.

People need help, and lives are at stake — including my own.

OPPORTUNITIES INSIDE

In late 2009, I found myself part of a mass transfer of long-term offenders being sent to the Correctional Training Facility (CTF) in Soledad.

Attempts to think outside the box in higher security prisons always fell on deaf ears. However, the abundance of rehabilitative programs being offered in CTF presented a rare opportunity.

Inmate-run groups grew roots in CTF in the mid-'00s, and programming cuts didn't impact CTF to the same degree as other prisons. In the self-help method, volunteers from the community or correctional employees in their off-hours team up with prisoners to deliver services. Soledad is unique. Seven days a week, seminars and workshops facilitated by inmates for inmates cover 12-steps, anger management, and victim awareness, to name just a few.

One shining example is a self-funded college program that serves almost 300 students a semester. In 2010, a small cohort of determined individuals established an arrangement with Palo Verde College to become specialists in their Alcohol and Drug Studies (ADS) program. Since I'm “struck-out” for a three-strikes drug offense, I have a vested interest in this concept. Thirteen years of bearing witness to political and governmental indifference to public safety has turned me into a fanatic on a mission. We need training and treatment — and we need it now. The CDCR does

CONTINUES ON PAGE 12 >>

LOCKING DOWN REFORMS

San Francisco is a model for counties wrestling with Realignment — but more challenges and opportunities remain

BY STEVEN T. JONES

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Realignment, California's year-old program of diverting more inmates and parolees from state prison to county jails and probation offices, was borne of necessity: The state faced a severe budget crisis and had been ordered by the federal courts to reduce the population in its overcrowded prisons. But Realignment is proving to be a real opportunity to address inmates' needs and reduce recidivism, particularly in San Francisco, where progressive notions of rehabilitation and redemption have deep roots.

“Realignment is the most significant criminal justice reform in decades,” says Assembly member Tom Ammiano, the San Francisco Democrat who chairs the Assembly Public Safety Committee and has helped oversee the process. “The motivation of many of us came from things that were thwarted, like sentencing and parole reform, in Sacramento for many years.”

San Francisco was uniquely positioned to thrive under the new system and to be a model for other counties that seek to improve on the 70 percent

recidivism rate among state prison inmates, and the myriad problems and costs that spawns. Former Sheriff Michael Hennessey brought a variety of innovative educational and support services into the jail during his 32-year reign that ended last year (see “The unlikely sheriff,” 12/20/11).

“It's more than an opportunity. It's in line with the Michael Hennessey doctrine of enhancing public safety while elevating the idea of redemption, and I subscribe to that,” said suspended Sheriff Ross Mirkarimi, who successfully ran as Hennessey's endorsed heir before Mayor Ed Lee ousted him over domestic violence allegations. “Michael Hennessey made famous the rehabilitation programs inside the jail and outside the jail.”

San Francisco was also in a good position as both a manageably sized city and county, and one that had room for the influx of inmates. It was ordered by the courts in the 1980s to reduce its crowded jail population — the peak jail population of 2,300 is now down to about 1,550 — and gained even more capacity last year when the SFPD's crime lab scandal resulted in hundreds of drug cases being thrown out by the courts.

“It's something that makes sense for San Francisco,” Acting Sheriff Vicky Hennessey told us. “We're doing better than most other counties because we had the bed space and we had community programs. Michael Hennessey is a visionary... and he got these community programs out there.”

Undersheriff Ellen Brin, who oversees the jail, said the main difference among inmates that San Francisco is dealing with under Realignment — a total of 2,258 in the jail over the last year, staying an average of 60 days each, and another 306 convicts

under post-release supervision — is that they're in local custody longer than before.

“It's sort of the same population we've always dealt with, but maybe we're dealing with them on a longer term,” she said.

That creates some challenges — Brin said there are more inmates who are a little more hardened and “more sophisticated” — but it also gives local programs more of a chance to help the inmates. That was one of the arguments for Assembly Bill 109, the main legislation that created Realignment, along with five other related bills.

Realignment has also prompted more collaboration among the affected local agencies — particularly the Sheriff's Department, Adult Probation Services, and the District Attorney's Office — and their counterparts on the state level.

“We haven't had an overarching initiative that we've all been required to sit around a table and work on. This has kind of brought us together, and we've discovered other areas where we need to work together as well,” Hennessey said.

That has sparked new programs. For example, San Francisco just started to bring those about to be paroled from state prison into the local jail before their release in order to integrate them into the San Francisco rehabilitation system. “We're going to try to bring them here 60 days early and provide them with wrap-around services, so that we can get them established, get them housing, give them the best opportunity we can for a successful reentry,” Hennessey said.

With counties now responsible for the people local judges send to jail, there's more interest in reforming sentencing laws and exploring more progressive and

community-based alternatives to incarceration, which is the focus of the new San Francisco Sentencing Commission that held its first meeting last month.

“District Attorney [George] Gascon is very supportive of Realignment, DA's Office spokesperson Stephanie Ong Stillman told us. “He has said it could have the greatest impact on justice reform in decades. San Francisco is on its way to being a model for the state.”

But the flip-side of San Francisco's advantages has been a growing backlash against Realignment in conservative counties with disproportionately high incarceration rates and a lack of capacity in their jails, something Ammiano is now dealing with in Sacramento.

“There is a lot of push-back from the Republican Party and alarmism over Realignment,” Ammiano said, noting that he's just waiting to be hit with anecdotal stories about a transferred inmate committing some horrific crime, even though Realignment only involves low-level convicts who committed non-violent and non-sexual crimes.

Yet in this era of chronically underfunded government entities, even San Francisco is strained. Hennessey and Brin say Realignment has brought more inmates with serious mental health issues into the jails for longer periods of time -- and that has stretched their resources.

“That's where we lack, even before AB 109, and I'd like to get more people in there who are experts in the mental health field,” Brin said.

Hennessey agreed, but added, “The mental health program we have is extremely good, it's just overtaxed because we're seeing many more people, and this is across the state.” SFBG

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have a substance abuse certification program in Solano State Prison, but it is too exclusive and expensive, not to mention a logistical nightmare.

Palo Verde College offers ADS to some CDCR prisoners via distance education, but obtaining state credentials requires a larger investment. We found an investor. With the help of a generous nonprofit organization, we intend to use the ADS program to develop an inclusive and mobile method of cost-effective licensing.

As the spring 2011 semester comes to an end, we have almost 20 students ready to begin the final phase of state certification. Twenty guys might not be able to change the world, but if given the chance, we can lay a solid foundation to make an impact on the underworld. I'm excited.

In-custody substance abuse treatment followed by aftercare is most effective when total exposure lasts two to three years. It's also very expensive. Post-secondary training tied to long-term treatment is fiscally and socially responsible — cutting right to the heart of criminal thinking, anger, and addiction. Our specialized studies empower us to develop promising methods that can be delivered for next to nothing.

We follow the evidence. A rehabilitative oversight committee identified adult education and addiction as the two greatest criminogenic needs not being met. In response, a handful of us formed Inside Solutions, an evidence-based think-tank, and designed a program that addresses these unmet needs.

Starting in the summer of 2011, college-educated tutors began helping illiterate offenders raise their test scores while the ADS students began facilitating cognitive-lifeskills workshops. We do things for pennies on the dollar, and we wouldn't even know what to do with the type of funds it takes to mismanage a fully-staffed program. For years, I felt like I was buried alive on the banks of the Recidivism River. Not anymore. Now I'm on a collective sojourn of systemic self-actualization. Accumulating multiple ADS certifications, college degrees and delivering treatment is a life-changing convergence of therapeutic alchemy. I have been transformed by the process of turning convict lead into clinical gold — social justice of the highest order.

If we had a budget to match our enthusiasm, I can only imagine. In the here and now, not bad for a bunch of criminals. **SFBG**



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NEWS

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MAYOR LEE + PG&E

Will the mayor dis his own staff and side with the private utility?

BY STEVEN T. JONES AND TIM REDMOND
steve@sfbg.com

NEWS Mayor Ed Lee will soon be making a decision on the city's energy future — and his own political allegiances.

Clean Power SF, San Francisco's attempt to create a publicly run alternative to Pacific Gas and Electric Co., is almost certain to win final Board of Supervisors approval.

That puts the mayor in a tight spot: The general manager of his Public Utilities Commission, the widely respected Ed Harrington, thinks the plan makes fiscal and environmental sense and strongly supports it. But PG&E, which Lee recently called "a great company," bitterly opposes the plan — and Lee's friend and mentor, former Mayor Willie Brown, represents PG&E, earning about \$200,000 a year as an "attorney" (read: lobbyist).

At stake is a plan that advocates and city officials have been wrestling with for a decade. If the mayor gives the OK, the city would enter into a contract with Shell Energy North America to provide renewable energy for local residents. Under Community Choice Aggregation, the city would in effect buy the power from Shell and resell it to people willing to pay a modest premium for clean power. Since the city doesn't own a distribution system, the power would be delivered — at a fee — along PG&E's lines.

Over the next few years, the city would use the revenue stream from the power sales to build its own renewable energy facilities, gradually replacing the Shell electricity. Eventually, Clean Power SF could move toward becoming a full-scale municipal utility — something PG&E has fought for a century.

Supporters who testified at a Sept. 12 hearing included environmentalists, progressive groups, and young people who said that addressing climate change is the defining struggle of their generation. "This, not to go overboard, is the most important vote you'll ever do," said the Sierra Club's Arthur Feinstein.

Speaking against the program were the usual array of downtown groups that have traditionally defended PG&E's interests, including the Committee on Jobs, Golden Gate Restaurant Association, and Plan C.

"It's a bad program that doesn't meet even the basic elements of its original promise," said Chris Wright, executive director of the Committee on Jobs, which PG&E has helped fund since its inception.

The downtown groups — and a long line of mostly seniors — had the same talking points, which included an attack on Shell. That was one of the great ironies of the day — the Committee on Jobs, which defends corporate crime and malfeasance almost as a matter of course and always pushes for development over environmental preservation, is suddenly complaining about a big company's environmental record.

Campos calls the focus on Shell a diversionary tactic, particularly since state records show that PG&E already buys energy from Shell. "To the extent people

don't want Shell in the picture, Shell is already in the picture," he said.

The San Francisco labor council has always supported Clean Power SF, but PG&E's union, the International Brotherhood of Electrical Workers Local 1245, has launched a campaign against it, also targeting Shell and claiming the renewable power would be too expensive.

We called Local 1245's business representative, Hunter Stern, to talk about why his union opposes municipal clean energy. He was polite and answered all of our questions. Sort of. Here's a summary:

San Francisco Bay Guardian: Why do you oppose Clean Power SF?

Hunter Stern: We are not opposed to community choice aggregation. Just to this contract with Shell.

BG: We're told Shell is the only contractor willing to fulfill this role.

Stern: That's what I'm told, too.

BG: So if you support CCA, what should the city do?

Stern: Find somebody else.

BG: The city has made it clear there IS nobody else. No other company anywhere bid on the contract.

Stern: We should put this on hold and wait around until there is.

BG: What if they city can use this revenue to build its own renewables, with union labor?

Stern: We aren't opposed to the city building its own renewables.

BG: But the idea here is to use the revenue stream from Clean Power SF to raise money for local renewables.

Stern: You don't need revenue to build local renewables. Just creativity.

BG: So you support CCA. You support building local renewables. Clean Power SF is a CCA program to build local renewables. Shell is the only company that answered the city's call for bids for this project. We don't understand where you're coming from.

Stern: I don't disagree with your checklist.

BG: So why are you against this project?

Stern: We don't think this is good for the city or for the ratepayers.

Tyrone Jue at the SFPUC had a pretty clear response:

"This attack is not surprising," he told us. "IBEW is one of the largest unions at PG&E. They historically side with PG&E on all their issues. The fact is CleanPowerSF will not cost IBEW workers jobs. Ironically, the local renewable build out phase will be creating even more green union jobs. This happens while we weaning ourselves off dirty fossil fuel sources. San Franciscans want the choice to embrace a clean energy future. While PG&E shareholders stand to lose with CleanPowerSF, the consumer and environment stand to win."

Will Lee go against his own PUC? Stay tuned. **SFBG**



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NEWS

ELIANA LOPEZ DISPLAYS HER BRUISE IN THE VIDEO AT THE CENTER OF THE CASE AGAINST ROSS MIRKARIMI.



BEYOND THE VIDEO

Supervisors will weigh Mirkarimi's arm-grab against larger, precedent-setting issues

BY STEVEN T. JONES

steve@sfbg.com

NEWS The Board of Supervisors received the official misconduct case against suspended Sheriff Ross Mirkarimi this week, with a majority of Ethics Commission members urging supervisors to give more weight to the 45-second video that started this sordid saga than the voluminous record they have compiled at great expense over five months of hearings.

Yet Chair Benedict Hur, the commission's sole vote against finding that Mirkarimi committed official misconduct, last month argued that supervisors shouldn't take such a narrow view of this decision, expressing concern about the "dangerous precedent" of removing an elected official for conduct unrelated to his job.

Ironically, Hur will be the one presenting the commission's case to the board later this month, a decision his colleagues made because the other options weren't good and because they said he has been so knowledgeable and fair-minded through the process. While Hur is likely to play it straight, the supervisors will have an opportunity to elicit his true perspective — raising questions that will be central to the sheriff's future.

Will supervisors see their decision as a matter of showing zero tolerance for even minor acts of domestic violence, as Mayor Ed Lee and some women's groups are urging? Or will they see this as governmental overkill in pursuing a punishment that doesn't fit the crime, overturning an election and giving mayors too much power to go after their political rivals?

Is this just about Mirkarimi and his actions, or are there larger, more important principles involved in this unprecedented decision?

In the video, Mirkarimi's wife, former Venezuelan soap opera star Eliana Lopez, displays a small bruise on her right bicep and tearfully tells

the neighbor who filmed it, Ivory Madison, that Mirkarimi caused it the previous day, Dec. 31, and "this is the second time this is happening." She also said that she wants to work on the marriage, but that, "I'm going to use this just in case he wants to take [her son] Theo away from me."

Lopez last month spent more than three hours on the witness stand being grilled by Deputy City Attorney Peter Keith and Ethics commissioners, explaining why she made the video and how she believed Madison was an attorney and their conversations were confidential. She repeatedly insisted that she was not a victim of domestic violence and criticizing city officials and prosecutors for persecuting her family and taking away her husband's livelihood.

There was nothing in the testimony that obviously impeached Lopez or hurt her credibility. To many observers — particularly Mirkarimi supporters, who made up the vast majority of those giving public comments to the commission — her testimony marked the moment when the city's case began to unravel. Indeed, on Aug. 16 the commissioners voted unanimously to reject most of the charges that Lee filed, including witness dissuasion, abuse of authority, and impeding the police investigation.

In the end, there was just that video, and commissioners on Sept. 11 added a final statement into the record that they believed it more than anything Lopez has said since then. Even Hur said that he found it compelling, and that more may have happened on Dec. 31 than Lopez and Mirkarimi have admitted.

But there really isn't much evidence to support that belief, and Hur said in August that it shouldn't matter anyway. If the city's vague and untested official misconduct language can apply to low-level misdemeanors unrelated to an official's duties, he said, "we are opening this provision up to abuse down the road." **SFBG**

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HERBWISE

ROSEANNE ON MEDICAL POT:
"IT'S NOT ANY HAPPY HIPPIE THING."

ROSEANNE vs. MIND CONTROL

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE A world in which everyone waits with bated breath for you to turn the bitch on must be an odd one to live in. But such is — presidential candidate — Roseanne Barr's world, so I am equal parts thrilled and terrified when she reprimands me for going off subject with a question about how she takes her cannabis.

It does not seem quite so off topic to your star-struck, trying-to-hold-shit-together columnist, however. Everyone's favorite working class feminist sassmouth is running for the highest office in the land (after losing the Green Party nomination to Jill Stein, she is now on the Peace and

Freedom ticket with Iraq War mommivist Cindy Sheehan), and Barr has made no bones about the fact that what's happening with weed is a pre-eminent part of her campaign.

(She does answer the question, though: the marijuana card-carrying superstar says she rubs cannabis lotion on her joints for arthritis and consumes edibles to treat her glaucoma. She told Letterman that she uses weed for her "mental illness." That guy gets all the good lines.)

"One in eight of the people in our prisons are there for marijuana," she tells me as I try to think of a way to convince her to be my date to the upcoming drag re-enactment of her epic 1990s sitcom. "So when people think that [ending cannabis Prohibition] is a big joke and that it's not relevant, they really ought to take a look at how [the government has] used marijuana to get their big boot on everybody's neck."

No one will dispute that Barr offers something different as a third-party presidential candidate. Amid the polished speeches and mind-numbing say-nothingness of 2012, hers is the lone voice asserting that yes, Paul Ryan "feasts on the blood of children" and that "anyone who eats Shit Fil-A deserves to get the cancer that is sure to come from eating antibiotic-filled tortured chickens 4Christ," (sic) as

went two of her Twitter missives that have recently inspired commentary from those who surely, never captained a top-five sitcom for six years.

Should these 140-character callouts sound extreme to you, consider this: smoke more marijuana. "I have to say," Barr muses, breaking from telling me how she decided to challenge Obama for the White House. "It might be my medical marijuana that allows me to go that deeply away from engrained mind control



programming so that I can actually look at solutions. It does get people questioning reality, and I think this is a time when we all need to do that."

In closing, I ask her the same thing I ask pretty much everyone I interview for Herbwise: why does she think the federal government

spent the last year cracking down on state-legal cannabis dispensaries and farmers in California and elsewhere? Everyone always says "I don't know."

Not this babe, though. "It's just to lock people up," Barr tells me. "They're arresting people and putting them in prison to make paint, because let me tell you this: 90 percent of the house paint sold in America is made by prison labor."

Preach! Now, go watch her speak at Oaksterdam University with Cynthia McKinney, the 2008 Green Party presidential candidate and first black female member of Congress elected in Georgia, plus Ed Rosenthal, horticulturist and High Times columnist in the '80s and '90s. And/or, see drag queens reinterpret Barr's working class family show. Whichever version of reality you prefer. **SFBG**

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COCKTAIL HARVEST

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Judging a cocktail contest in Calistoga and sampling Wine Country cocktails early in 2011, I witnessed a rise in quality congruent with the cocktail renaissance exploding across the nation, beyond longtime torchbearers like SF and NYC. This is especially notable in tourist-heavy Wine Country, where shaking off the all-consuming culture of the grape is an uphill battle (so local bartenders tell me). Although you won't see many cocktail bars opening up, restaurants continue to refine their cocktails and spirits selections. You'll now find a few city-quality drinks among the vineyards. Here are two intriguing spots in Napa, perfect for harvest-time exploration.

GOOSE AND GANDER

Scott Beattie has long been considered the number one talent in Wine Country — he crafted exquisite cocktails in sleepy, chic Healdsburg at Cyrus long before many of the country's big cities had clued in, leading the way in farm-fresh, artisanal cocktails (see his book, *Artisanal Cocktails*, www.scottbeattiecocktails.com), torching kumquats and crisping apple slivers from his backyard as garnishes.



When Beattie left Spoonbar to take over the bar at St. Helena's Goose and Gander, which opened in April, Sonoma's loss was Napa's gain. Goose and Gander is in the former Martini House in a 90-year-old craftsman bungalow with idyllic yard and patio. Red walls, bookshelves, brown leather booths, fireplaces, wood ceilings and floors impart a charming hunting lodge feel. Beattie works alongside talent like Michael Jack Pazdon, who previously supervised the bar program at SolBar and has won numerous cocktail contests. Beattie, Pazdon, and crew serve fantastic drinks from a handful of cocktails (all \$11) on the regular menu. Ask for "the book" for a more extensive selec-

NEW STOMPING GROUNDS: GOOSE AND GANDER'S "HONEY BADGER" AND A GRASSHOPPER AT THE THOMAS. GUARDIAN PHOTOS BY VIRGINIA MILLER



tion — and peruse an impressive spirits collection lining the bar.

The Mellivora Capensis (a.k.a. honey badger) is a prime example of Beattie-style cocktails: Eagle Rare 10 year bourbon, honey, and lemon sound like a classic base, but it gets interesting with a touch of peat from Ardbeg Scotch, pineapple, black cardamom, and chili, with coconut foam contributing texture, and edible flowers the crowning touch. A Cucumber Collins (Square One cucumber vodka, yuzu, lemon, fresh and pickled cucumber, huckleberries, seltzer) is classic Beattie: striking visuals, artfully refreshing.

Executive Chef Kelly McCown's food is notable. Spicy whole blue prawns (\$16) are large and juicy, skillet-roasted brown, swimming in shallot garlic butter, rosemary, and chilis over polenta. A bright crudo of Hawaiian lemon snapper (\$17) is lined up next to heirloom tomatoes dotted with shaved tomatillos and sea beans. As a twist on the ever-gratifying wedge salad, a Berkshire pork belly "wedge" (\$15) is an understandable hit: a disc of iceberg topped with a hefty chunk of pork belly and Shaft's blue cheese dressing. Jersey cow's milk ricotta gnocchi (\$18) melt joyously in the mouth, intermingling with cherry tomatoes, basil, and tomato coulis, crowned by a light Parmesan crisp. Goose and Gander is the whole package and works both as a romantic date locale or relaxed stop for bite and drink.

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THE THOMAS

Follow the vintage neon signage of the former Fagiani's, where The Thomas opened just last month in a 1909 building restored by New York's AvroKO Hospitality Group. First visiting during opening week, I dined on the partially covered third floor terrace (although housing a second bar, this floor is for diners only) gazing out over downtown Napa. As the sun set over the river below, rooftops and hills peeking above the deck, I

was transported to Europe, a timeless moment on a summer night.

I was immediately hooked, but I'm waiting to see how the place evolves, particularly with just-launched brunch and recently named bar manager Jim Wrigley of London's Albannach and the Lonsdale. During my visit, AvroKO cocktail director Naren Young was in town serving drinks from the menu he co-created with Linden Pride, with whom he runs Saxon+Parole in NY. Drinks are classic, simple, playful with the ubiquitous (though not so much in Napa) Negroni on tap (\$12), and a generous White Manhattan on tap (\$15), utilizing Death's Door white whiskey, white vermouth, kirschwasser, jasmine bitters. An ideal aperitif is Jasmine (\$14), made of Campari, Beefeater Gin, Combier triple sec and lemon juice. Dessert was a winning round of a Grasshopper and an elegant whiskey cocktail with biscotti, ideal alongside dreamy dark chocolate pot de creme with cookies or decadent monkey bread.



Though it's a bit too early to call, there's plenty to enjoy on Executive Chef Brad Farmerie's casual, comfortable American food menu. (he's formerly of The Public in NYC.) On a warm night with an icy-cool White Manhattan, a raw bar seafood tower (mini \$22, medium \$67, large \$125) suited perfectly with a sampling of East and West Coast oysters, smoked mussels, Dungeness crab, and plump shrimp. Grilled chorizo sausage (\$13.50) was lively, with txiki cheese, black bean chocolate puree, and padron peppers.

The three-story space has a big city energy, with much of the staff from NY, imparting a welcome cosmopolitan vibe atypical of the area. The bottom floor boasts a vintage oak bar and pressed-tin ceiling, which looks like it's been there for 100 years, in keeping with the historicity of the building, freshly incarnated.

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OH, THE CUTLERY

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS This bums me out: hearing straight-phobic comments from queers. It's a San Francisco thing. I'll leave it to better minds than mine to figure out why. But in New Orleans, among our queer community, I never heard anything like it. And in New York City, among Hedgehog's ... nope.

Nothing.

But here, home, in San Francisco, it happens repeatedly. And as much as it used to bother me, as a closeted queer, to hear straight friends (assuming my sameness), make trans- and homophobic statements and jokes, it hurts now to hear the reverse.

Plus which, it's stupid. So stop it. Just: stop.

Seriously, if we've become so proud of being queer that we devalue and disrespect "other," then it's time to reread Dr. Seuss.

The one with the Star-Bellied Sneetches, I'm thinking. But really they're all very good, even "Hop on Pop." Theodore Dreiser may have been a straight white male, but — like a lot of straight white men, including my dad, and possibly yours — he fucking rocked.

See, so it's never as simple as Us vs. Them. You, dear heterophobe, have allies — important, awesome, straight allies, like ... *continued after sports section*

CHEAP SPORTS

by Hedgehog

Last week was very football-oriented in our little neck of the Mission, what with the NFL and the San Francisco Women's Flag Football League both kicking off their seasons and all.

Sunday morning, Kayday and I sat on the sidelines and watched Chicken Farmer and the rest of the team play their season-opener, but between the lack of instant replay and the lack of microphones on the refs, we rarely understood what the hell was going on. According to Chicken Farmer, her team lost. We'll take her word for that.

And I'd tell you all about the 49ers game Sunday afternoon but that would be pointless since, obviously, you all witnessed it with your very own ocular orbs, right?

So what does that leave me with by way of football-orientated conversation? Gay marriage, of course.

The nutshell, for those of you who are communists or live in a sports-free cave, is that Baltimore Ravens linebacker Brendon Ayanbadejo supports same-sex marriage. Openly. A certain Maryland State Delegate name of Burns took exception to Ayanbadejo voicing opinions about politics and wrote a letter to the Raven's owner requesting that he put a muzzle on Ayanbadejo.

Enter Minnesota Vikings punter Chris Kluwe, who is some kind of Good Will Hunting-type genius (except with words instead of numbers). He has a gay brother-in-law, and apparently is really stoked to see an honest man made of him some day because he wrote a doozy of a letter to this Burns fellow. Look it up. It's the kind of letter that makes State Delegates blush and concede that maybe linebackers have First Amendment rights, too.

So there you have it, sports fans: 24 hours into the NFL regular season and I have not one but two new favorite football players.

continued from before sports section

....Chris Kluwe and Brendon Ayanbadejo.

But speaking of Dr. Seuss, Hedgehog and me get to don Cat-in-the-Hat hats and solicit donations for the Children's Book Project at Candlestick before the home-opener Sunday. Meaning: Not only do we get to see the game, we get to annoy tailgaters beforehand.

Now, if only I can get Hedgehog a press pass (plus one), for the rest of the — Wait a minute. Isn't there a connection now between the Guardian and the Examiner?

My new favorite restaurant is Spoon, that awesome Korean joint at the corner of Ashby and something-or-other in Berkeley, where we ate, coincidentally, with Spoonbender, my new favorite unprofessional football player.

I had this fantastic kimchi fried rice, with beef (or bacon), and topped with a sunny-side-up egg. Spoonbender had Jhap Chae, which she loved, and Hedgehog had (and loved) Kimbop and chicken wings.

Then we went to the park and played catch. **SFBG**

SPOON

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933 Ashby, Berk.
(510) 704-9555
AE,D,M,C,V
No alcohol

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www.OktoberfestByTheBay.com

WEDNESDAY 9/19

THE BIRDS

As part of a series of ongoing celebrations marking the 100th anniversary of Universal Pictures, Fathom Events and Turner Classic Movies are presenting a special one day only screening of *The Birds*, Alfred Hitchcock's classic 1963 horror flick about rampaging flocks of fearsome



feathered fiends that invade a sleepy coastal community and wreak havoc on its citizens. Filmed in San Francisco and just to the north in Bodega Bay, the film has been newly restored, and will be preceded by an introduction from TCM host Robert Osborne, along with revealing interviews that he conducted with star Tippi Hedren earlier this year. See website for participating theaters. (Sean McCourt)

2 and 7pm, \$10.50–\$12.50

Various Bay Area Theaters

www.fathomevents.com

THURSDAY 9/20

AZURE RAY

Orenda Fink and Maria Taylor are Alabama natives, childhood friends, and progenitors of dream pop duo Azure Ray. Throughout most of their Azure work, the pair grounded their tracks in vocal harmonization and added in some folksy acoustic guitar and/or piano melodies, such as in 2010's *Drawing Down the Moon*. But in the latest LP released this month, *As Above So Below*, Fink and



Taylor immerse their warm vocals in electronic atmospheric, vocal delay effects, and a smattering of bass. Azure have said for *As Above* that they drew on the minimalist and electronic aspects of artists such as James Blake, Nicholas Jaar and Apparat. *As Above*'s tight and intricate feel can be partially credited to

SERJ TANKIAN SEE MONDAY/24



co-producer and Orenda's husband, Todd Fink of The Faint. (Kevin Lee)

With Soko, Haroula Rose
8pm, \$15
Swedish American Music Hall
2174 Market, SF
(415) 431-7578
www.cafedunord.com

FRIDAY 9/21

EAT REAL FESTIVAL

Sure, the snacks and sips for sale at Eat Real are superlative, but not all of Oakland's three-day fest dedicated to fresh, local edibles revolves around pure functionality. Take for example, the Thai fruit carving demonstration manned by staff from mobile Bay Area catering outfit House of Siam. You can learn how to turn a watermelon into a rose, petals fading from pink meat to white rind. It's just one of a passel of tutorials that will be taking place throughout the fest, which will also feature a beer garden of local brews curated by Eat Real neighbor, Linden Street Brewery, live music,

and vendors hawking treats, all for under \$5. (Caitlin Donohue)

Fri/21 1-9pm; Sat/22 10:30am-9pm;
10:30am-5pm
Jack London Square, Oakl.
www.eatrealfest.com

FRIDAY 9/21

PACIFIC PINBALL EXPO

"Free play!" For lifelong pinball wizards in training — and those, like me, who just enjoy playing Addams Family for hours at the local gay bar — there are few better phrases in the English language. To show off its extensive (and quite historically fascinating) collection of games with balls, and to help promote its intended move to the Palace of Fine Arts from



Alameda, the great Pacific Pinball Museum is hosting the supposedly largest pinball expo in the world at the Marin Civic Center. *400 games set on free play!* X-Men! Ms. Pacman! Vintage Bally games like Starjet! "Woodrails" from the 1950s! Sorry, there will be no splints provided for those who, in their excitement of such flashing and dinging riches, suffer a case of "flipper wrist." (Marke B.) Through Sun/16, 10am-midnight, \$15–\$60
Marin Civic Center Exhibition Hall
10 Avenue of the Flags, San Rafael
(510) 205-6959
www.pacificpinball.org

FRIDAY 9/21

WILCO

As recent sold-out performances at the Fox attest, Chicago's Wilco is an easy sell. Eight albums in with 2011's *The Whole Love*, Jeff Tweedy continues to catalog tender hearts at the edge of maddening fights, backgrounded arguably the most expansive band in rock. (While

other groups may struggle to create a sound big enough for the Greek, drummer Glenn Kotche could do it on his own.) But the added draw this time are the openers; Friday is



a second chance for anyone who missed Cibo Matto's reunion show at Bimbo's last year, while Saturday features beloved raconteur Jonathan Richman, with extra of room for him to let loose his signature dance moves. (Ryan Prendiville)

Fri/21 with Cibo Matto; Sat/22 with Jonathan Richman
7:30pm, \$49.50
Greek Theatre
2001 Gayley Road, Berk.
(510) 548-3010
www.apecconcerts.com

FRIDAY 9/21

YOB

Eugene, Oreg.'s Yob has been producing sprawling doom metal landscapes since 1996, but it's taken until 2012 for it to get noticed. Though the mainstream press has finally picked up on the band — Spin Magazine placed its sixth album, *Atma*, in its top 50 records of 2011 — Yob's masterful songwriting and awesomely sinister energy hasn't lost any of its edge. *Atma* is a megalith of slow, chugging riffs and discordant melodies, the shortest song clocking in at seven minutes and 33 seconds. Vocalist (and Krav Maga instructor) Mike Scheidt shrieks and growls over the sludge like a demon that has finally been unleashed. (Haley Zaremba)

With Acid King, Norska
9pm, \$12
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

SATURDAY 9/22

CALIFORNIA WINES ROAD TRIP

Love a variety of California wines, but don't have the time to travel all over the state to visit all the wineries? Then head over the "California Wines Road Trip" event, where more than 90 wines from 14 dif-

CONTINUES ON PAGE 22 >>

SATURDAY/22

CONT>>

ferent regions of the state will be available to sample, along with artisanal cheeses and other scrumptious food offerings. The party is



part of California Wine Month, which will be hosting other events all throughout the state, so drink up for a good cause — part of the proceeds from the event will go to the Center for Urban Education about Sustainable Agriculture and the California Sustainable Winegrowing Alliance. (McCourt) 2-5pm, \$35.

Ferry Building, Grand Hall
One Ferry Building, SF
discovercaliforniawines.com/roadtrip

SATURDAY 9/22

7 SECONDS

They say that Reno is so close to hell you can see sparks. It makes sense that this environment would create one of the most enduring hardcore punk bands in music history. 7 Seconds have been active for three decades. In this time span they've gone through lineup changes, genre changes, into the straight edge



movement and back out of it. Since its inception in 1980, the Marvelli brothers Kevin Seconds and Steve Youth have remained the backbone of the band, tirelessly touring and releasing 15 albums and numerous EPs and compilations. You've seen the logo for years, on T-shirts and patched onto jean jackets, but 7 Seconds have endured based on a lot more than great branding. They're living, breathing, shredding pioneers of American punk. (Zaremba)

With Heartsounds, Bastards of Young, City of Vain
7pm, \$12
924 Gilman, Berkeley
(510) 524-8180
www.924gilman.org



DJANGO DJANGO
SEE TUESDAY/25

SATURDAY 9/22

CUT HANDS

Like an enrapturing free-jazz gig, or a moshtastic punk show, Cut Hands' brand of crushing experimentalism must be seen live to be fully appreciated. The one-man project, commanded by British fringe-artist and Whitehouse bandleader William Bennett, fuses traditional Central African percussion with synthetic drums, laying them atop ambient drones and shrill electronics, with an industrial production



sound worthy of Throbbing Gristle at their most unforgiving. Pushing his singular vision to new extremes, Bennett's forthcoming LP, *Black Mamba* (the follow-up to his Wire-

approved Afro Noise series) is the project's most relentlessly pulverizing statement to date. Gluttons for avant-punishment shouldn't pass up the opportunity to experience Bennett's viscerally draining, yet transcendent, explorations in sound. (Taylor Kaplan)

With Burmese, Bestial Mouths, DJ Crackwhore
9:30pm, \$12
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

MONDAY 9/24

WYCLEF JEAN

Member of a supernatural hip-hop crew, singer of "Gone 'Til November" — maybe you even got a bead on his brief, but glorious run at being the president of Haiti, in the face of Sean Penn's wet-blanket naysaying. But unless you have read his new book *Purpose: An Immigrant's Story* (if you have, back pat, the thing was released on Tuesday) you probably did not know that Jean's

pastor father relocated his family into a fire-damaged funeral home in Newark when the sensitive rapper was wee. Face it, many things about this ex-Fugee remain a mystery.



Attend tonight's event and let them be revealed, with insightful prodding by MTV2's Hip Hop Squares host Peter Rosenberg. (Donohue)

7:30, \$25-\$30
Palace of Fine Arts
3301 Lyon, SF
(415) 567-6642
www.palaceoffinearts.org

MONDAY 9/24

SERJ TANKIAN

Serj Tankian started writing his third solo album when he read

about the mass disappearance of different species of animals around the world. The result is *Harakiri*, a self-produced record named for the Japanese idea of ritual suicide. As the frontman for System of a Down, Armenian-born Tankian has a long history of activism and influence in the music community, and now he's taking on the uncomfortable future of environmental (un)sustainability. In response, Tankian has kicked into overdrive, touring with System, publishing his third book of poetry, collaborating with nonprofits, collaborating with other musicians, and releasing a rock opera all within the last year. With this momentum, Tankian may just take over the world. I don't know about you, but I trust him with it. (Zaremba)

With Viza
8pm, \$35
Fillmore
1805 Geary, SF
(415) 346-3000
www.thefillmore.com

TUESDAY 9/25

DJANGO DJANGO

"Spins the phrases together 'til something starts to make sense" is generally a pretty apt description of what frequently parades as "psychedelic" songwriting, a veil of random weirdness that often obscures an underlying mediocrity and lack of musical talent. On its self-titled, Mercury Prize-nominated debut — which includes those lyrics on the track "Hail Bop" — Britain's Django Django takes a different approach, combining the the straightforward structure of '60s vocal pop with a nearly cribbed catalog of inward looking psych imagery, layered over surprisingly shiny production that includes influences from tribal rhythms and metronomic, driving electronica. The result is an album that's paradoxically bold as it is bare. (Prendiville)

With Vinyl Williams
8pm, \$15
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94104; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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BY CAITLIN DONOHUE
AND MARKE B.

culture@sfbg.com

SEX 2012 It's time for some real sex in the city, dear friends, and as usual San Francisco is whipping and chaining things into a frenzy. Here are some select events to get you in the sling of things.

BOOTY CALL

One of the cutest weekly gay parties in the Castro gets turned out by one of the sexiest underground techno DJs on the East Coast, W. Jeremy from House of Stank in NYC. Lots of great energy, artistic looks, erotic glances, drink specials. Plus the mother of them all, Miss Juanita More, hosts with go-go fanatic Joshua J.

Wed/19, 9pm, \$5. Q Bar, 456 Castro, SF. www.bootycallwednesdays.com

WOOD

Calling all big, burly lumberjacks! And fans of big, burly lumberjacks who, for the purposes of ribald jocularly we hereby dub "lumberjacks." Fluff out your flannels and head to — where else? — that hairy den of iniquity, the Lone Star Saloon, for the "Raunch" edition of this youthful monthly dance party, with DJs Aaron Elvis and the incredible Frankie Sharp. How much wood could a wood-chuck chuck, etc.

Thu/20, 9pm, free. Lone Star, 1354 Harrison, SF. www.facebook.com/lonestarsf

BEARRACUDA

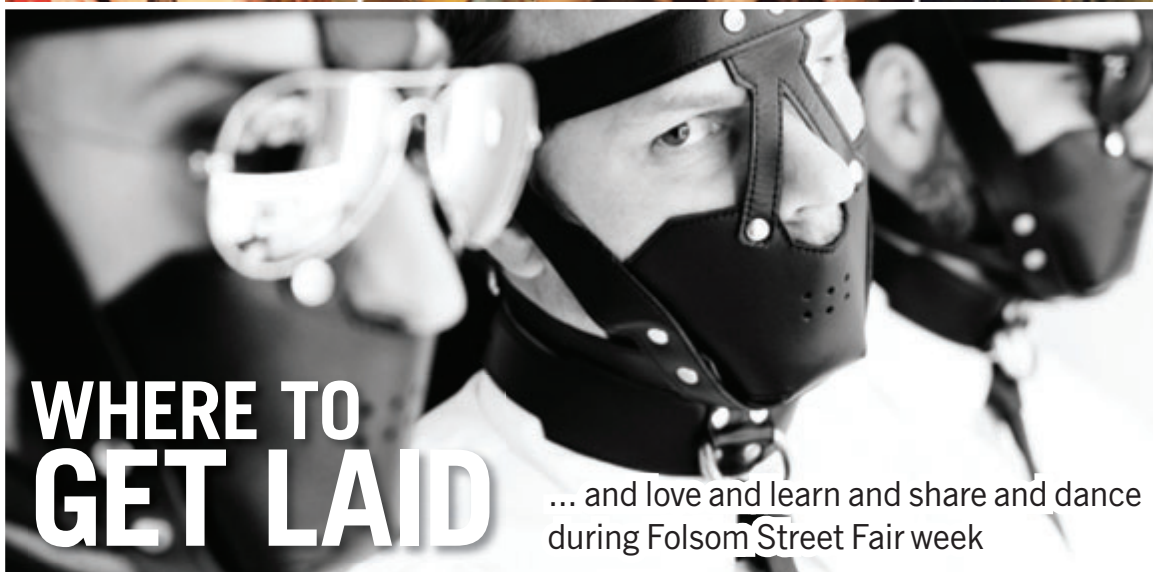
More irresistible fuzziness at this huge bear dance party — how does the idea of 1000-plus big, sweaty, hairy men strike you? We'll be happy just to have a dozen or so strike us, thank you. But the more the bearier! With DJs Hifi Sean, P-Play. Mark Louque, and Bill Tod.

Fri/21, 9pm-3am, \$15. public Works, 161 Erie, SF. www.bearacuda.com

EROTIC ART EXHIBITION

Curator Peter Keresztury will be showcasing his oddly alluring breasted zebra women, but that's not all that will entice you to this roundup of erotic Bay visual artistry. Friday at 7:30pm, come to watch a fashion show of Blacklickorish Latex's stunningly sexy gowns. Good Vibrations will also host a toy demonstration, and there will be other fetish runway walks throughout the weekend.

Fri/21, 4-10pm; Sat/22, 1-10pm; Sun/23, noon-5pm, \$5 (free on Sunday). Gallery 4N5, 863 Mission, SF. www.eroticartevents.com



WHERE TO GET LAID

... and love and learn and share and dance during Folsom Street Fair week

FLEUR DE LIS' UNDER THE BIG TOP

2008 Britney Spears album notwithstanding, we've never found the circus to be particularly sensual. However, sex blogger Vanessa Pinto, a.k.a. Fleur de Lis (check out her recent HuffPo interview with Patient Zero of the porn industry's recent syphilis outbreak) is bringing back her seven rings of sex acts this year, so perhaps we'll be swayed to the whips and honk-nose look. A who's-who of SF sex culture including Carol Queen and Vagina Jenkins take the Supperclub stage for suspension, burlesque, BDSM, and so much more.

Fri/21, 8pm, \$40-100. Supperclub, 657 Harrison, SF. sexcircus2012.wix.com/sexcircus2012

XO BALL AND EXPO

A moment of gagged silence for the departed Exotic Erotic Ball — the swinger-fetish big box fantasy event that expired last year in financial flames. Thankfully into this void stepped XO Ball and Expo, a two-day affair featuring fetish gear on sale at the expo that culminates in the Saturday night ball with wrestling women, burlesque performers, porn stars, aerialist Stoya, and a performance by Too \$hort, who doubtlessly pull out his 2010 classic "Porno Bitch."

Expo: Fri/21, 5-11pm; Sat/22, 11am-6pm, \$25 advance tickets. Ball: Sat/22, 8pm-1am, \$65-200. Cow Palace, 2600 Geneva, SF. www.xoexpo.com

PEGASUS II

Spectacular boutique Sui Generis is the Castro's ground zero for stylish, scruffy gentlemen on the make during Folsom season — do check out the amazing horsey bondage window display, good sirs — and its Pegasus party last year was a great place to cop a good feel of the weekend's coming festivities. This year, Provincetown underground house hottie Mark Louque will DJ, and everyone will be sexy-sexy.

Fri/21, 7pm, free. Sui Generis, 2231Market, SF. www.suigenerisconsignment.com

CASTRO NUDE-IN

You gotta fight for your right to cock ring. Castro nudees unite today for their right to accessorize — cops have been chastizing the pants-free for drawing undue attention to their junk in the neighborhood lately, and the aggression will not stand. Join the disrobed and raise a ruckus, or take your spot among the throngs of gape-mouthed tourists who will surely be snapping away at the sight of so much scrotum.

Sat/22, noon, free. Castro and Market, SF. www.nude-in.blogspot.com

CUM AND GLITTER

Having sold out its prior incarnations, SF's sex-positive, live cello-soundtracked skin show takes the stage for two Folsom Street Fair weekend editions, both hosted by sultry genderqueer twink Quinn Cassidy.

Attend the matinee for mimosas and well-staged orgasms administered and accomplished by the likes of local pornographers Courtney Trouble and Maxine Holloway, then come back for Act II with Kitty Stryker, Sadie Lune, and more. Sat/22, 2pm and 10pm, \$35-70 one performance, \$55-115 for two. Location disclosed upon ticket purchase. www.cumandglitter.com

GO BANG!

The polymorphously perverse monthly disco party spans into full effect for Folsom, with classic atomic action DJs Paul Goodyear, Allen Craig, Steve Fabus, and Sergio. If you can stop dancing long enough, feel free to ask someone if the secret makeout room is open. Coat check by Eva Androgyny!

Sat/22, 9pm-3am, \$5-\$7. Deco Lounge, 510 Larkin, SF. www.facebook.com/gobang

LUTHER

We are happy to report that the music at this year's International Mr. Leather competition in Chicago was incredible, thanks to this mysterious quartet of leatheristas, who tag-teamed on the tables to produce a blend of danceable tunes that didn't tip into gym queen carnival schmaltz, pop diva headache, or weepy disco sentimentality. Oil those chaps, girls, boys, and others — this dance party will be off the hook (hooks optional).

Sat/22, 9pm, \$10-\$15. Holy Cow, 1535 Folsom, SF. www.tinyurl.com/luthersf

NIPS IN THE AFTERNOON

Keep those buds busy until the main event tomorrow at this darling little Folsom Street glory-hole-in-the-wall. It's all in the name of nipple worship this afternoon. Well almost — the dollars you lay down for entry go to the SF GLBT Historical Society, standard practice for a bar whose parties try for more community service than just giving your Grindr app the night off. Sat/22, 2-6pm, \$5. Powerhouse, 1347 Folsom, SF. www.powerhouse-sf.com

FOLSOM STREET FAIR

This is it — the big, be-harnessed Megillah, benefitting multiple charities and keeping the leather tradition alive. Hundreds of thousands of beautiful freaks, of course, and naughty goods of all description. Most intriguing is the entertainment side of the fair, which has steadily been gaining traction as one of the biggest live electronic music festivals in the city. This year's players include Ladyhawke, Little Boots, AB Soto, The Limousines, Garçon Garçon, and Hi Fashion.

Sun/23, 11am-6pm, \$10 suggested donation. Folsom between Seventh and 12th Sts., SF. www.folsomstreetfair.com

DEVIANTS

Although last year's custom-made porn star nest, outdoor Motown fetish fiesta, and indoor Bulgarian underground techno triumph may prove hard to top, the four party crews hosting this annual official post-Folsom blowout — local househeads Honey Soundsystem, old school soul fiends Hard French, London's disco-riffic Horse Meat Disco, and Australian electro duo Stereogamous — are gonna try their damndest to finish your slut season strong. Deviants will be the spot to post up with that high fashion off-shoulder fetish gown, or nothing more than a lace-up leather jock, chest hair, and a growl.

Sun/23, 3pm-3am, \$20-30. Public Works, 161 Erie, SF. www.publicsf.com

ARSE ELEKTRONIKA

A weekend that explores gaming and sex, gaming sex, and sexing gameplay. Tangibly, this festival will give birth to lectures on things like amorous videogame storylines and the physics of vibrators, an award ceremony for "sex machines, orgasmatrons, and teledildonics," and live performance. Less concretely, AE is a chance for the significant sex nerd contingent of the Bay Area to critically examine the culture it's created. Thu/27-Sun/30, various times, venues, prices. www.monochrom.at/arse-elektronika **SFBG**

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WWW.FOLSOMSTREETFAIR.COM

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AN 'A' IN XXX

A rundown of what's
Bay-sexy now

SEX 2012 More swinging, less worrying over swing states. While Obama versus Romney rages, stupidly all around us, here we busy ourselves with what's sexy. Books, art, porn stars, leather mamas — here's some of our favorite sex spots in the Bay, today.

SEXYTIME

Were it not for Jacques Boyreau and Peter Van Horne's ravishing new coffeetable book of hetero vintage porn posters — we took a page from its reprint of 1982's *Consenting Adults* to adorn the cover of this week's Sex Issue — such gems as *Flashpants* (1983) and *New Wave Hookers* (1985) might be lost to the sexysands of time. *Sexytime: The Post-Porn Rise of the Pornoisieur* (Fantagraphics, 120pp, \$29.99) is a lap-sized assemblage of colorful cinematic carnality — big-busted beauties, hilarious popular movie tie-ins, and every once in awhile, a muscled stud.

Boyreau was the proprietor of the dearly departed alt-theater Werepad in Bayview, so you know he has an eye for the wild and weird of the silver screen. His book brings us back to a time when porn was just as reviled as it is in these present days of virgin-brandishing Republicans — which leaves us with the comforting lesson that, no matter what the crazies are saying on Fox News, there will always be something to jerk off to.

All political-porno reassurances aside, there's another reason we love *Sexytime* more than most times: big budget porno required big budget lingerie get-ups. The lace 'n' garters, gauzy be-ribboned babydoll 'fits on the *Teenage Sex Therapy* poster — not to mention the décolletage-to-bellybutton drop fronts of the "jumpsuits" in *Garage Girls* (a film whose subtitle is "Best Lube Job in Town")? Ours, please. Let the weekend begin!

ASK A HOT CHICK

"We've answered questions on every topic from fisting and nego-



tiating D/S to recipes and thread counts," says Princess Pandora, who hosts the "Ask A Hot Chick" radio advice program with fellow hot chick Nikki Blakk every Wednesday, 9pm-midnight, on 107.7FM The Bone. "There's a surprising amount of things in life that can't be handled with either more communication or more lube, but we're here to help out

with the trickier situations."

Pandora, who's also a dancer-owner at beloved erotic dance co-op Lusty Lady (www.lustyladysf.com, check out the Lady booth at Folsom Street Fair), and powerhouse personality Blakk met backstage at a Rammstein show, and have been taking calls for the past year from cute and lovelorn ("One girl asked us about asking another

girl to prom") and the fascinatingly weird. Each week a feisty new guest from the worlds of sex education, burlesque, or adult performance comes on the show to lend an element of surprise — and sometimes major star power.

"One of the most memorable things to happen," Pandora says, "was when Pickles Kintaro of Hubba Hubba Revue was on.

She talked about her 'Weird' Al Yankovich tribute. He heard about it, tweeted it, and she sold out."

"So we know we reach a very broad audience," she adds.

www.facebook.com/AskAHotChickRadio

MR. S LOCKER ROOM

Did the Olympics light a fire in your loins? The sight of all those sweaty, multicultural bodies straining against their Spandex, engaged in superhuman feats of strength and endurance, put a little gold on your medal? "Oh, the recent Olympic games created quite a stir with the staff," Brian Murdy, marketing director of Mr. S Leather's sporty-fetish Locker Room tells us. "Whether it was men's gymnastics, swimming, diving, or water polo, everyone was into it. And then there's soccer. It never hurts when a guy rips off his shirt in celebration and runs around dripping with sweat."

We're not gonna argue with that one! The Locker Room, which opened last June, stocks all sorts of yummy, play-ready uniform items in rubber, latex, leather, and Neoprene, including colorful wrestling singlets and drool-worthy knee-high sports socks.

"We had noticed a trend in the leather and rubber communities that was more sports-influenced, and we wanted to cater to this new kink," Murdy says. "Not only was this new look sexy, it was also more affordable especially for the young up-and-coming leathermen."

"The response has been resoundingly positive, and we're stocking some well-known brands. We're exclusive Bay Area source for ES Collection, Addicted, Nasty Pig, Timoteo, and Cellblock 13. And we were just awarded the Puma account which shows the positive impression we're making."

So what's hot for field day at Folsom 2012? "Be on the lookout for our new leather track top. You won't go wrong in our leather or rubber football pants either. And definitely check out what ES has to offer — sportswear, swimwear, or singlets, they know how to create clothes that show off your assets."

385 Eighth St., SF. www.mr-s-leather.com

JAMES DARLING

There was a not-so-recent time in porn when transgender adult film stars meant one thing: transwomen, or "chicks with dicks" as the industry so

charmingly puts it (porn is not known for its sensitivity of language.) Not so these days, with the success of heavily-muscled transman Buck Angel and other queer stars. The lines surrounding who gets to be an on-camera sexpot are softening, leaving the world of skin flicks even more relevant in these rain-bow days.

Enter James Darling, the Feminist Porn Awards' 2012 Heartthrob of the Year, a local boy who has taken the reins of transgender porn with his new site FTM Fucker. The porn site features transmen coupling with all manner of partners: cis men, transmen, cis women, on roofs, couches, in the office... well you get the picture.

"When I started making porn I was really early in my transition," Darling said in his Guardian interview. "I thought it was really important to have affirming images of people with bodies like mine, bodies before surgery. I wanted to show people that you can still be sexy and have hot sex prior to transitioning."

How to make porn more representative of what hot sex is like for all of us? How about more of James Darling, for starters. www.ftmfucker.com

GIRLVERT

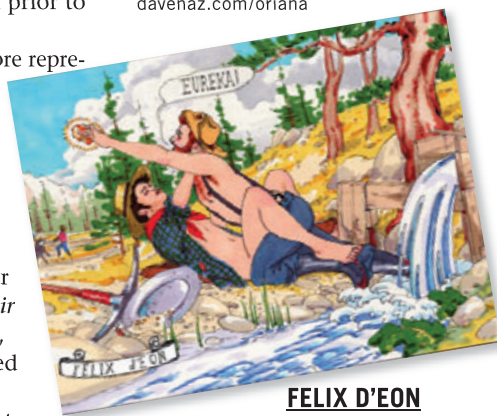
We have to admit, author of *Girlvert: A Porno Memoir* (A Barnacle Book, 256pp, \$18) Oriana Small's paired film and spoken word performance at the recent Femina Potens Gallery-curated sex worker art Askew Festival at Yerba Buena Center for the Arts, nearly made us faint.

Small, who used to perform under the porn name of Ashley Blue, screened footage of herself at 20 years old, shot for a blow job-choking adult site. She says prior to the day's shoot she thought she could take any kind of rough sex — but couldn't

have prepared herself for a sadistic co-star, who blocked the air to her lungs until her eyes rolled into her head, her tongue lolled out of her mouth, and she died for a moment. We're not talking *petit mort* — Blue said she saw the light at the end of the tunnel.

The actual footage of this temporary death was, understandably, tough to handle for audience members at ASKEW. But Orion's confident, unapologetic voice as she stood onstage reading the corresponding chapter from *Girlvert*, her new novel on her porn career, made it clear that she hardly considers herself a victim. "I just want to start off by saying, I'm okay now," she said smilingly to dissipate any chance that could be the takeaway lesson.

Which is why we're stoked on her new book. Each chapter title is more rudely titled than the last: "Ass Herpes," "Double Anal," "Ass Cream Pie." Orion's frank narration reminds us that the adult industry can be a wooly ride, but hey, so can the world outside it. davenaz.com/oriana



FELIX D'EON

Imagine a potent folio of homoerotic drawings that combined the Art Nouveau perversity of Aubrey Beardsley; the erotic possibilities of Victorian gentleman's clubs, classic travel postcards, and early automobile advertising; the unintentional humor of 1970s porn; a splash of ancient Japanese and Indian inked-scroll pornography; and the chaste leer of vintage physique photos. "I have this secret fantasy that some Republican will come upon my drawings one day and think that they really are from the 1800s, and every argument they've held about homosexuality is proved wrong," incredible artist Felix d'Eon tells us over the phone from Mexico

City.

A native of Mexico, d'Eon recently moved back after years in San Francisco, but his flashback artworks have been ubiquitous here, illustrating flyers for several scandalous parties and gaining the attention of contemporary aficionados. An excellent mimic, prolific producer, and web-savvy promoter, d'Eon works in a multitude of historical styles — throwing in a boner here, a bit of cunnilingus there — and actually

earns his living through sales of his work on eBay, where he's cultivated a large following.

"Living in San Francisco was incredibly liberating, of course, and connecting with the Radical Faeries provided me with a lot of inspiration — and of course with a lot of models, too, since they love to take their clothes off." D'Eon moved back to Mexico to connect with his heritage and says he's as obsessed with the indignant art in the famed anthropo-

logical museum as much as the porn he scrolls through constantly on Tumblr. Mariachis, tarot cards, and Aztec dancers have found their way into his work, as well as Felix himself. "I'm the best model there is," he says, "since I'll do anything I say."

www.felixdeon.com

ABOUT CHERRY

News that a film penned by local writer-perv and *Adderall Diaries*

CONTINUES ON PAGE 28 >>

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CONT>>

genius Stephen Elliott and Kink.com star Lorelei Lee was to be acted out by Heather Graham and James Franco and shot at Kink's historic Armory porn palace was pretty much the most exciting thing to hit the SF sex scene in a sweaty, screaming minute.

The film follows its eponymous character from the boonies, riding the T&A train all the way to San Francisco where she finds fame and fortune in

the fetish porn industry. *About Cherry* is definitely not about Kink — the film doesn't anywhere near the level of roughness the actual website contains. But similarly to the company, the movie doesn't reinforce the popular notion of the porn industry as a place where young men and women come to be used up, tore up, and thrown out like a pair of scarlet fishnets. Its characters wind up there intentionally — and not to ruin the

ending for you, but you won't leave the theater despairing for their souls and safety. Porn that doesn't ruin lives? Bizarre, right.

Strangely enough, there's only a single evening of screenings planned for San Franciscans looking to see what *Cherry's* deal is. Stephen Elliott will be fielding questions after the early screening on Fri/21, and he'll be joined by Lorelei for the 9:30pm show.

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www.castrotheatre.com

SEX-POSITIVE PARENTING

How many of us actually had a positive experience learning about sex from our parents? Don't you wish that classes existed to teach moms and dads how to communicate effectively about being GGG? Happily, in the Bay Area they do.

"It's almost a cliché to say that families come in all shapes and sizes, but they really do." Such were sex educator-mom Aerial Clark's words of wisdom to Kelly Lovemonster in a Guardian interview back in August. Clark was getting ready for her week-end of workshops at the Center for Sex and Culture, two days of lessons for parents who are queer, polygamous, or otherwise interested in teaching kids about sex in a way that goes beyond the dry basics taught in sex-ed at school.

One of Clark's most important teachings is that talk of the birds and bees shouldn't be about what the parent thinks is important to know about sex — it's about giving kids the tools they need to navigate being human, at the time when it's useful to them.

"A sex-positive child is safe,

protected, and knows about consent and boundaries," Clark said. "They have access to accurate and age-appropriate information about reproductive biology as well as the emotional and social realities of sexuality." Check her website for upcoming workshops and classes, and get that much closer to an honest and positive relationship with your happy little munchkin.

www.thesexpositiveparent.com

SANDY "MAMA" REINHARDT

For the past 20 years, Mama has been one of the lynchpins of the leather community in the Bay Area. Always resplendent in her trademark leather corset, riding crop, and Jaeger shot, she tirelessly hosts fundraisers and community-building events year-round that culminate in the annual Leather Walk, in which dozens of sponsored leather folk raise the giant leather flag in the Castro and march with great fanfare to SoMa. The Leather Walk, started by Mama in 1992, always happens the Sunday before Folsom Street Fair — this year it raised more than \$17,000 for the AIDS Emergency Fund and the Breast Cancer Emergency Fund, of which Mama was a founding member. (We're kind of still hungover from the after party.)

Oh, and did we mention she turned 70 this year?

While we're at it, we should also mention her huge and extensive "Mama's Family" of leatherfolk and community leaders — more than 750 "Mama's Boys and Girls" honored with a nickname and a pin to commemorate their service to the leather tradition. (The list comprises a who's who of the scene's recent history and many well-known San Francisco characters, including some who have passed on.) Mama also proudly represents women of color in a subculture usually publicly associated with white males. Also, she takes no shit from anybody.

Cheers, Mama — here's to many more years of leather family loving!

www.mamasfamily.org SFBG



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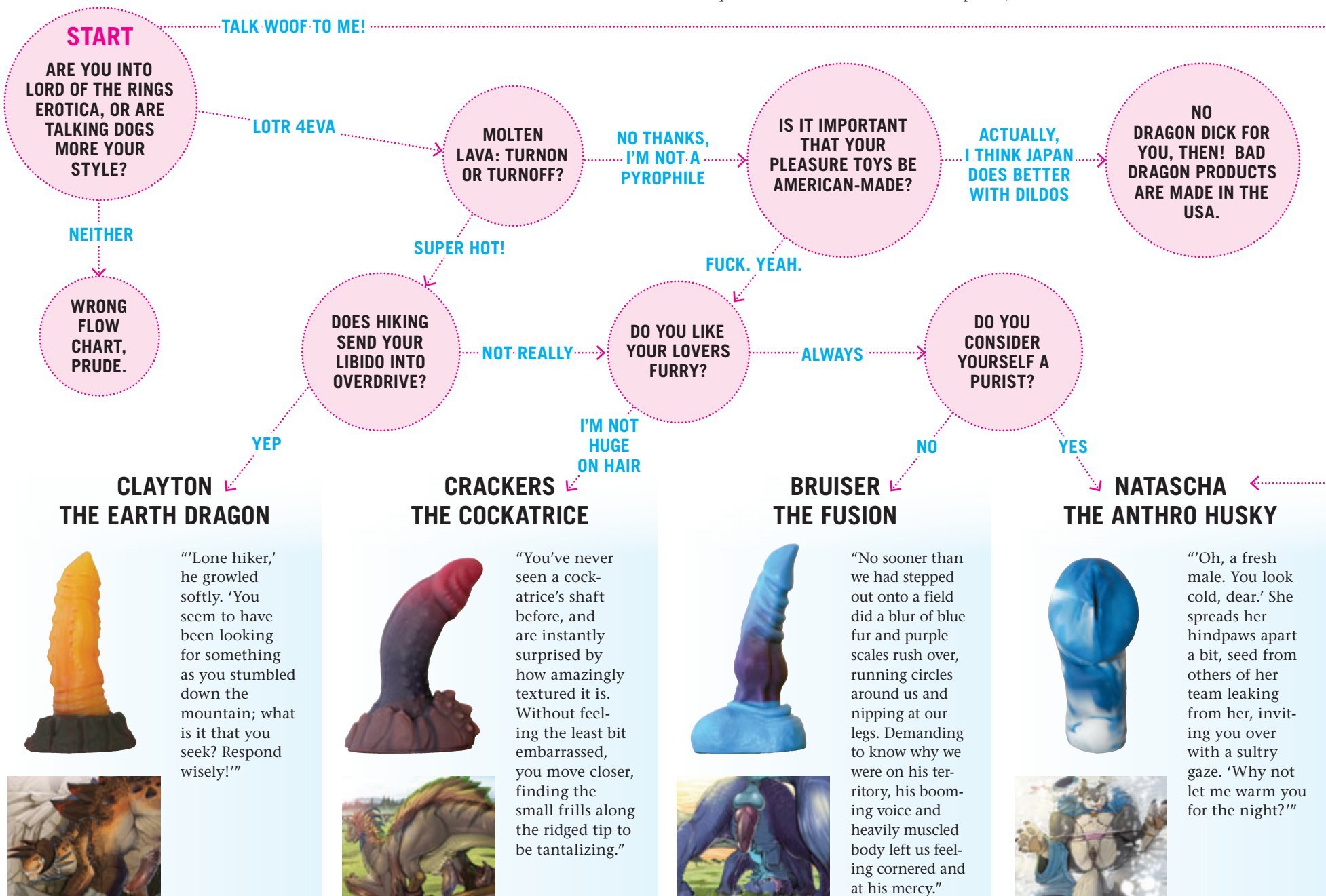
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STRANGE LOVE

SEX 2012 Phoenix, Arizona sex toy company Bad Dragon (www.bad-dragon.com) makes dildos for those who dream of laying down a werewolf, being penetrated by a dragon's tail, possibly boning a liger. The vividly-colored offerings — some capable of squirting realistic orca sperm, others two-and-a-half times the size of a Coke can — can be a bit bewilderingly to the newbie, so we've assembled this handy flow chart so you easily can see which creature comfort best fits the real you. We've included quotes from BD's ace character descriptions, full versions of which are available online.



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ARTS + CULTURE: SEX

BY CAITLIN DONOHUE
caitlin@sfbg.com

SEX 2012 For those who are considering dipping toes into a pool of liquid latex this weekend, Mollena Williams, co-author of *Playing Well With Others: Your Field Guide to Discovering, Exploring and Navigating the Kink, Leather and BDSM Communities* (Greenery Press, 312pp, \$19.95) and long time player on the Bay Area BDSM scene, has a clarifying statement about making Folsom Street Fair your first kinky sex event.

"It's probably akin to getting to know the animals on the African plain by visiting the Bronx Zoo," Ms. San Francisco Leather 2009 told me when I caught her on the phone. "You will have an idea of what the giraffes do when you see them in the Bronx Zoo, but if you travel and see them wandering the plains you're going to be like, oh my gosh!"

But if the fair that's launched a thousand sluts isn't a good place to learn how to be a responsible kinkster, one might ask, how does a nipple clamp-craving individual who just read *that book* and has a new profile on FetLife (user name: ChristianGreysTie) — or has a yen for rough play that is entirely unrelated to popular fiction — get one's start on the scene?

Never fear, my corseted dear. *Playing Well With Others* holds the answer to that question, and then some. Genderqueer leather lad Lee Harrington came up with the idea for the book some years ago, drafting Williams as co-scribe to diversify and deepen the perspective offered in the book. Their voices are perfection — Williams' experience as a person of color on the scene and Harrington's as a transperson make for a 101 to the BDSM community that takes very little for granted about the reader.

In straight-forward, friendly language, the book covers basic identity issues such as what and why kinksters exist. There's a vast chapter that runs down the various kinds of kink events, from woo-woo spiritual retreats to clothing swaps to fetish balls. It's really all in there: advice on making kinky business cards for passing out to possible par-amours, ways to trick out your sexy social networking profile, and how to negotiate safely and sanely with a partner regarding just what your relationship can handle at that pony play conference.

Williams told me there has been a gentle surge in participants in the BDSM scene, offering the real-life, previously-mentioned *50 Shades of*

AUTHORS LEE HARRINGTON
AND MOLLENA WILLIAMS.



1, 2, 3, KINKY

New guide to BDSM community is a great primer for SF sex's high season

Grey-based FetLife handle as proof that popular culture is causing an uptick in online participants, at least. *Playing Well With Others* offers important tips on the perils and pitfalls of kink community. Williams cited her own sexual assault that occurred during a play scene as an example of something that she had trouble wrapping up into a neat, advice column package for the book. The BDSM scene has its "criminally pathological," just like every other segment of society, she said.

Boundaries weren't a real big part of *50 Shades*, in which dominant, older Christian Grey does not take no for an answer from his virginal quarry. His doltishness is presented in the book's pages as the height of romance. "It's not romantic to stalk someone," cautions Williams. "I don't care how wretched hot you are, if someone says they don't want to see you and you show up on their doorstep — that's not a thing."

"We wanted to have a road map, because it is a jungle out there," she told me.

Sorry to leave you hanging back there if you were waiting to hear what Williams had to say about the perfect starting point for your public perversion. That would be at your local munch, or casual (think streetwear and sneakers, not harnesses) gatherings of kinksters.

The more-intimate affairs take place in non-intimidating public venues and offer a chance to have conversations about who or what you're trying to kneel to, as opposed to mega-events like this weekend's fair, where the emphasis is more on show 'n' tell peacocking than one-on-one information share.

"I don't know if Folsom is there to help you find your community," reflected Williams. "But it's there to help you celebrate your freakiness. In that, it's unparalleled. There's nothing like being able to walk down the street in your corset, bra, and panties, and share that part of you." **SFBG**



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BY EMILY SAVAGE

emilysavage@sfbg.com

MUSIC There was a time, not so long ago, when the fanzine was a glittering portal. It was the best avenue for learning about new, underground, innovative music across the country, before the all-powerful grip of the Internet forced us to idly click our way through back catalogs. The ink and paper projects were passed to friends in the same manner one traded handmade mixtapes.

High among those infamous fanzines and punk mags was a pioneering indie pop-centric zine called chickfactor — put out by then-New York based editor-writer-photographer Gail O'Hara and Black Tambourine singer Pam Berry (who moved to London in 1995). Perhaps you've heard Belle and Sebastian's song "Chickfactor" about it?

The publication's print heyday lasted from 1992 through '02, and is now present mostly as an online museum, but with some hints of movement in the near future. For one, its first paper issue in 10 years will be released next month, October 2012. And two, to celebrate her zine's 20th anniversary, O'Hara has put together a series of shows around the country — and in London — featuring bands and musicians that came of age on the pages of the publication.

Just last week I saw something about an EDM blog that's now putting on club nights up and down the coast. That's not really what this is. This is a more DIY reunion, of bands, of fans, of readers, and of early twee pop enthusiasts (though the bands and the zine's founders would probably disagree with the twee part).

"It was just an excuse to have a party with great live music," says O'Hara, now based in Portland, Oreg. "I am pretty good at setting up shows, and it used to be something I did all the time when I lived in New York and London. One reason I'm good at it is that I ask people who never play, and sometimes they say yes. I really missed doing it, and the 20th anniversary seemed a good excuse to plan something in advance."

"Many of these bands take a lot of prodding, and I was up for the task," adds O'Hara.

All of the lineups are slightly different, but share in a common thread of the early twee and indie pop scenes in the '90s Pacific Northwest. One of the headliners in San Francisco, the Softies, are only doing four shows this year, and the one in SF will be the last one.



POP LOVE

Celebrating its
20 anniversary,
chickfactor throws
parties for music nerds

The Softies, a beloved guitar-and-vocals duo formed in 1994, was one of those bands that hadn't played in some time. The Pacific Northwest duo was made up of Rose Melberg and Jen Sbragia, both musicians who were in other bands prior to, during, and after their stint as the Softies (Melberg in Tiger Trap and Go Sailor; Sbragia of the All Girl Summer Fun Band). The Softies' last show was in 2000 on a brief tour for their last LP, *Holiday in Rhode Island*.

"We had not even thought about the possibility of playing any shows until [O'Hara] asked us," says Melberg, "and it never even crossed my mind that we could do it. When [Sbragia] said yes, I was amazed and totally excited. It was a lovely, unexpected surprise."

Both have young kids and there's a geographic distance between them now — Melberg in Vancouver BC, and Sbragia in Portland — but they made it work for the chickfactor shows.

Plus, they were never really out of touch, says Sbragia. The Softies first began as an intimate friendship between the two, so it came "as an extension of our friendship" says Melberg.

That closeness was apparent in the music of the Softies, a endear-

ing, melodic blend of influences with tender-hearted vocals that inspire a still-dedicated fan base. It also inspired a somewhat dirty word to those involved: twee.

"[The 'twee' label] used to really bother me, because we were writing sad love songs with a lot of meaning packed in. We weren't singing about daisies and ice cream," Sbragia says. "But we got lumped in with that. Maybe if you weren't singing about political '90s issues then you were twee by default. It doesn't really bother me anymore."

chickfactor itself was often mentioned in the same breath as twee, but in truth, it was simply intertwined with indie music and indie pop from the start. "I worked at Spin and took full advantage of advance tapes, free concert tickets, and everything else music related in the early '90s," O'Hara explains. "Most of my friends were music intensive nerds too. I had a big Manhattan studio so I put a lot of bands up over the years and set up many concerts at Fez, Under Acme, Tonic and Mercury Lounge...and I hired musicians to work as writers and/or copy editors at Spin and Time Out New York when I was there."

She also asked musicians to contribute to chickfactor, including Carrie Brownstein and Stephin Merritt — an aside, O'Hara later co-directed and co-produced the documentary *Strange Powers: Stephin Merritt and the Magnetic Fields*. And many of the interviews in the zine were casual riffs with soon-to-be-famous indie artists (Stephen Malkmus, Superchunk, Neko Case, Cat Power).

So what's up for the 30th anniversary, next decade? Who's left for O'Hara to pester for live shows?

"Well, since you asked. I plan to head into the woods in Northern California and find Kendra Smith and ask her to play. That would be my number one dream. I recently read an entry in a journal from 1995: 'Kendra Smith called and left a message. She is still working on the chickfactor interview I gave her two years ago.'"

We're still waiting on that interview, Kendra. **SFBG**

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ARTS + CULTURE: THEATER

VACATION, ALL I EVER WANTED: *PORT OUT,*
STARBOARD HOME. PHOTO BY RICARDO HORATIO NELSON

BY ROBERT AVILA
arts@sfbg.com

THEATER "No one is stupid on a
cruise."

Now that's a line that puts the
dumb in wisdom, which is the
point. For no one can be stupid
where everyone is by definition
stupid. And that, in turn, might
become the basis for a transforma-
tion of some kind.

Not surprisingly, this refrain
drops from the lips of a habitual
cruise-line passenger (and, arguably,
the goofiest, most awkward member
in a set of goofy, awkward passen-
gers) aboard the Crown of the Sea,
the sleek tourist liner headed out
into international waters and some
secrecy-shrouded ritual in *Port Out,*
Starboard Home, a new play by Sheila
Callaghan (*That Pretty Pretty*; or, *The*
Rape Play) developed closely with
commissioning company foolsFURY.

The culmination of a four-
year collaboration between San
Francisco's foolsFURY and the New
York playwright (whose *We Are Not*
These Hands also premiered locally
in a Crowded Fire production in
2006), *Port Out* is an ensemble-
driven work of physical theater in
a high-pitched comic-tragic vein,
helmed by foolsFURY artistic direc-
tor Ben Yalom. The production
features some fairly elaborate cho-
reographed sequences devised alter-
nately by company and cast member
Debórah Eliezer and SF choreog-
rapher Erika Chong Shuch (who,
among other things, stages a balletic
feeding frenzy at the all-you-can-eat
buffet). The current run at Z Space
marks the first half of a bicoastal
world premiere (with the production
opening at New York's La MaMa in
November). Cast and crew hail from
both coasts too.

It's an impressive achievement
on the surface. Unfortunately, the
play that opened last week is
practically all surface. Despite
its pretense, and
operative nauti-
cal metaphor,
it never ven-
tures into
anything

LIFE BOAT

Sheila Callaghan and
foolsFURY set an
existential course over
shallow waters in 'Port
Out, Starboard Home'

deep, but contentedly bobs around
the shallows of the familiar — the
commodification of spiritual values
and experience — in a satirical key
that is more flip than ferocious.
If there are things to enjoy along
the way (the best scene is a group
therapy session that allows fuller
scope to some dynamic ensemble
acting), they never lead to the storm
we sense brewing (but which, at
least for the audience, never really
breaks).

Milling around a smooth, slop-
ping two-tier white fiberglass hull (a
marvelous setting in Dan Stratton's
large and impressive minimalist
design), we meet an assortment of
types — the repressed but giddy
loser (Calder Shilling), the unshack-
led divorcee (Eliezer), the recklessly
over-excited plain woman (Angela
Santillo), the obnoxiously sloppy
rich white guy (Josiah Polhemus),
his meticulous and much put-upon
son (Benjamin Stuber), and the half-
wild and half-bewildered underage
teen with a fake ID (Jessica Unker).

Managing the passengers are
a brashly exotic cruise director

named Johnny O (Brian Livingston)
— sporting a tattooed torso reminis-
cent of Queequeg — and the myste-
rious Maya (Amy Prosser), a waifish
woman with an abnormally small
infant in a shoulder sling whose
slow, deliberate movements and
pacific mien stand in stark contrast
to the frenetic and self-conscious
energy of her adult charges (who
she's gearing up for some ominous
ritual in international waters, where
apparently anything goes).

Callaghan endows these char-
acters with choice details often
announced by the opining cast in
choral unison: "Gary likes to quote
movie lines ... it's fucking annoy-
ing," or "Mack believes people need
to think of themselves as unique,
and they'll do anything to preserve
this façade. This makes him hate
everyone. Especially himself."

Such lines, reveling in unneces-
sary insights and an arch specific-
ity, too often ring twee and smug,
their garish particulars only rarely
of more value than the occasional
chuckle. The dialogue between
characters or in direct address to the
audience tends to retain the same
superficial tone.

Much of the dialogue was
reportedly digested and recast by
Callaghan from improvisations and
research conducted by the company
(including, at one point, aboard a
real cruise ship), but there's little
that feels true to life. The portraiture
here is a long way, for instance, from
the photographic portrait-masquer-
ades in Cindy Sherman's work from
the 1990s and 2000s, currently on
view in San Francisco Museum of
Modern Art retrospective. Sherman's
art projects a series of worn-out deb-
utantes, former prom queens, back-
yard pool bunnies, celebratory sin-
gle ladies, and so on — types
you might find on a cruise,
in fact, but conveyed with
a force wholly missing here
because in Sherman's work
we can identify the real
in the type, and the
type in the real. This
dissonance is power-
ful — mixing horror
and humor, compas-
sion and revelation
— and it remains in
the open seas just
beyond *Port Out's*
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BEYOND THE CURTAIN

Karen Kilimnik challenges ballet archetypes in ‘Dance Rehearsal’

BY RITA FELCIANO
arts@sfbg.com

DANCE/VISUAL ART Nineteenth-century story ballets raise a lot of questions: how come Prince Siegfried can't tell the difference between the Black and the White Swans? What's the matter with *La Sylphide*'s James that he runs after the Sylph and foregoes his lovely human bride? In her first West Coast solo exhibit, Philadelphia-based visual artist Karen Kilimnik addresses these issues and more. The works in "Dance Rehearsal: Karen Kilimnik's World of Ballet and Theatre," at Mills College Art Museum through December 9, use clever reframing to suggest why these apparently outmoded stories remain popular classics.

Kilimnik works in a variety of mediums — video, live performance, and installation included. In this show, comprised of works from 1988 to the present, she investigates ballet as a 19th century artifact, studying it with her own wary, 21st century eyes. She gives us a complex perspective on an art that aims to transcend human limitations, both physical and intellectual. The result is a kind of double vision in which she simultaneously evokes the objects within their own exquisite context even as she superimposes borders or lenses on them. “Dance Rehearsal,” guest curated by Melissa E. Feldman, is a passionate tribute to this most artificial of genres looked at from a distance.

I am not sure to what extent "Dance Rehearsal" will communicate to a viewer who doesn't have at least some basic knowledge of and sympathy for ballet. Longing, the otherworldly, sylphs, swans, magicians, and fairy princesses are not everybody's cup of tea. But if you can play along with Kilimnik's conceits, the show offers intriguing insights and re-interpretations of still-popular ballets, none of which I found in the least bit questionable. Some were more serious than others, but none of these "re-viewings" were facile.

It helps, for instance, to know that *Gelsey Stuck on the Matterhorn*, which resembles calendar art, refers to dancer Gelsey Kirkland, here shown as Giselle, a role she frequently played. Kilimnik suggests consanguinity between two



KAREN KILIMNIK'S *SLEEPING BEAUTY AND FRIENDS* (2007).

PHOTO COURTESY OF 303 GALLERY

dancers — one real, one imagined — who suffered similar fates. The elaborately titled *Prince Siegfried Arriving Home in Vienna 1800's, from Versailles, 1500's* — painted in what looks like roughed-up 18th century French style — shows a young man bowing courteously in a plumed hat and over-the-knee boots, certainly not what *Swan Lake's* Siegfried would ever have worn. Kilimnik is likely commenting on the fact that this most romantic of princes was a descendant of French court ballet at its most artificial.

However, I don't think I would have understood (though I liked its warm colors) a C-print of two shadowy peasant girls from *Giselle* without Kilimnik's title: *2 Peasant Girls, Silesia-future wilis*. I had never considered that the cheerful village girls seen in *Giselle's* first act might have ended up as haunted, ghostly women.

Some other works have an unexpected poignancy to them. The installation *Paris Opera Rats* shows three worn ballet slippers, grey tulle seemingly from a dirty tutu, and some plastic mice, all bunched up around a foam curbstone. Paris Opera Ballet's young dancers are still (affectionately) called rats, and this piece speaks eloquently about who 19th century ballerinas were — poor, working-class women, one step above living in the gutter. The longer you study Kilimnik's crayon-on-paper *Seating Chart of the Paris Opera House*, the more you see in the rigidity of its

grid patterns, its ranked subdivisions, and careful color allocations a reflection of an implacable hierarchy, not just of ballet patrons, but a critique of a social system.

Perhaps "Dance Rehearsal"'s most spectacular work, choreographed by Kilimnik, is the video installation *Sleeping Beauty and friends*. It's a love letter to ballet as something that aims for an ideal that, inevitably, is held in check by what we are. The video of the stage performance was intentionally wobbly, so was the dancing. Using variations from specific ballets and jumbling them up, Kilimnik tries to help Siegfried distinguish between the Black and White Swans. Here two women dance neck-to-neck, and he still doesn't get it. What about James in *La Sylphide*? Truthfully, he and the sylph, who wears tons of Swarovski crystals, are made for each other — each is more self-involved and narcissistic than the other, not far from the truth. *Sleeping*, which also included perspectives on *Don Quixote* and *Diana and Actaeon*, was nothing less than brilliant. A number of lectures and a ballet film series are scheduled concurrently with this exhibit. **SBFB**

DANCE REHEARSAL: KAREN KILIMNIK'S WORLD OF BALLET AND THEATRE

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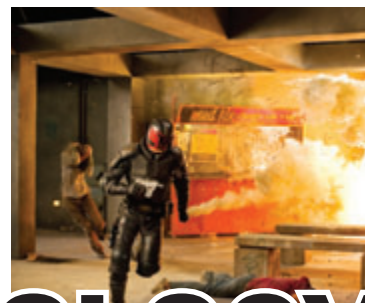
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ARTS + CULTURE: FILM

FROM LEFT: *THE MASTER*, *END OF WATCH* (TOP) AND *DREDD 3D* (BOTTOM);
THE WORLD BEFORE HER. *END OF WATCH* PHOTO BY SCOTT GARFIELD; *DREDD 3D* PHOTO BY JOE ALBLAS



BY CHERYL EDDY
cheryl@sfbg.com

FILM The **San Francisco International South Asian Film Festival**, presented by 3rd I, celebrates its 10th year with programming at the Roxie (Wed/19-Fri/21 and Sun/23), the Castro (Sat/22), and one night in San Jose (Sept 30). Opening night film *The Island President*, about former Maldives president Mohamed Nasheed, had a theatrical run in San Francisco earlier this year, but its themes of climate change are as urgent as ever — and the political situation in the Maldives remains tumultuous. Bay Area-based director Jon Shenk will be on hand for updates and discussion.

The rest of the fest busts out, yes, the always-popular Bollywood screening at the Castro — this year: Homi Adajania's *Cocktail*, a fizzy rom-com about best friends who *almost* let a guy come between them — and a reprise screening of *Big in Bollywood*, a highly entertaining doc about a struggling SoCal actor who stumbles into megafame after starring in 2009 Bollywood hit *3 Idiots*.

Among the new docs, *Decoding Deepak*, directed by the son of New Age guru Deepak Chopra, offers insight into what it's like to be the son of a man who's built a career on commodifying spirituality, thanks to a string of best sellers and an Oprah seal of approval. Though the thirtysomething Gotham Chopra seems focused on catching his father off guard, Deepak offstage is exactly what you'd expect: a bit entitled and narcissistic, as many famous folks tend to be; obsessed with Twitter, as all media people tend to be; and "a guy who turns

CINETOLOGY

This week: gurus, beauty queens, beat cops, and 3D super cops

any mundane question into a talking point for a new book."

Far more revealing is *The World Before Her*, which contrasts (and finds eerie similarities between) the Miss India pageant and a training camp for young girls run by Hindu nationalists. While the beauty queens are subjected to Botox and painful skin-lightening treatments, the budding extremists are lectured on how women have "natural weakness of character" and *must* marry by 18 (forget about having a career, in other words). Both groups undergo physical training (one group prizes thinness; the other, the ability to fire guns). But the Miss India contestants are surprisingly practical, pointing out that winning the crown offers hope for a better life in a country that limits options for women. Most alarmingly, a nationalist camp counselor declares that it's OK for her father to beat her because he let her live, despite being an undesirable "girl child." Meanwhile, past Miss India winner Pooja Chopra reveals that her own father suggested murdering her as an infant, for the same reason. Chilling and eye-opening, and a standout film in the fest.

Hollywood's big movie this week is *The Master*, Paul Thomas Anderson's much-hyped likely Best Picture contender. Philip Seymour Hoffman stars as Lancaster Dodd, the L. Ron Hubbard-ish head of a Scientology-esque movement.

"The Cause" attracts Freddie Quell (Joaquin Phoenix, in a welcome return from the faux-deep end), less for its pseudo-religious psychobabble and bizarre personal-growth exercises, and more because it supplies the aimless, alcoholic veteran — a drifter in every sense of the word — with a sense of community he yearns for, yet resists submitting to.

As with *There Will Be Blood* (2007), Anderson focuses on the tension between the two main characters: an older, established figure and his upstart challenger. But there's less cut-and-dried antagonism here; while their relationship is complex, and it does lead to dark, troubled places, there are also moments of levity and weird hilarity. (Might have something to do with Freddie's paint-thinner moonshine.) Easily the best film of 2012 so far.

Also at the multiplex, you can take in a pair of cop movies; feel free to base your ticket-booth decision on whether you prefer your violence cartoonish or gritty. The former comes courtesy of *Dredd 3D*, a pretty enjoyable comic-book adaptation thanks to star Karl Urban's deadpan zingers. This is not a remake of the 1995 Sly Stallone flop *Judge Dredd*, by the way, though it might as well be a remake of 2011 Indonesian import *The Raid: Redemption*. The stories are identical. Like, lawsuit material-identical: super cop infiltrates (and then becomes trapped in, and must battle his way out of) a high-rise apart-

ment tower run by a ruthless crime boss. Key difference is that *Dredd* has futuristic weapons, and *The Raid* had badass martial arts. (Also *Dredd*'s villain is played by Lena "Cersei Lannister" Headey, so there's that.)

Buddy cop movies tend to go one of two ways: the action-comedy route (see: the *Rush Hour* series) or the action-drama route, like *End of Watch*, which follows partners Taylor (a chrome-domed Jake Gyllenhaal) and Zavala (Michael Peña from 2004's *Crash*) as they patrol the mean streets of Los Angeles, engaging in witty shit-talk and uncovering gruesome crime scenes. Writer-director David Ayer, who wrote 2001's *Training Day*, aims for authenticity by piecing together much of (but, incongruously, not *all* of) the story through dashboard cameras, surveillance footage, and Officer Taylor's own ever-present camera, which he claims to be carrying for a school project, though we never once see him attending classes or mentioning school otherwise.

Gyllenhaal and Peña have an appealing rapport, but *End of Watch* stretches credulity at times, with the duo stumbling across the same group of gangsters multiple times in a city of three million people. Ultimately, *End of Watch* is way too familiar (but not lawsuit-material familiar) to leave any lasting impression. Case in point: in the year 2012, do we really need yet another love scene set to Mazzy Star's "Fade Into You"? **SFBG**

3rd I's San Francisco International South Asian Film Festival runs Sept. 19-30; tickets and schedule at thirdi.org/festival. The Master, Dredd 3D, and End of Watch open Fri/21 in Bay Area theaters.

FULL STEAMY AHEAD

BY MARKE B.
marke@sfbg.com

SUPER EGO Last Saturday was one of those incredibly painful nights when there were about 30 awesome-sounding parties that peaked around midnight but all closed at two. Sad trombone, San Francisco, sad trombone. Look, I know our last call cut-off is a state-mandated dealie, but can't we make a case for our fabulous party exceptionalism? And what is the point of all these rich social media companies relocating to SF if they aren't paying someone off to let us bump all night? Seriously. I am not seeing the IRL benefit here.

One of the affairs I managed to beep-beep through on the hectic party express was the "soft opening" — no jokes! And no, I did not make the party actually *called* Soft Opening that same night — of Kink.com's gorgeous new **Armory Club** (1799 Mission, SF. www.armoryclub.com), across the street from Kink's Armory HQ itself, which will leave no one with a sad trombone, but not for the reason you'd think.

The joint is a Victoriana steampunk dream, pure class from the pressed tin ceilings and wrought iron fireplace to the eye-popping textured wallpaper and screens playing uncannily digitized film classics. The only hint of the Armory's proudly perverse origins is a cheeky oil painting of a clothespin-adorned female nude, and a neat-but-evolving drink menu including Gently Bound and Donkey Punch cocktails. I'll miss the Ace, the neighborhood biker bar Armory replaced, but cheers and a slap 'n tickle to Kink for not going all obvious go-go dominatrix on us.

MOTHS TO A FLAME

For the past two years, there's been a chill, cherry Upper Haight-via-Berkeley (with a couple all-night stops at Gray Whale Cove) house scene brewing, centered on the free Spilt Milk parties at Milk Bar, thrown by the deep-grooved



INTO THE LIGHT: ARMORY CLUB'S RAD FIXTURES, MOTHER RECORDS' TAYLOR FIFE.

Mother Records crew. (Mother not like drag mother but like someone who studies moths.) At first glance, the Mother crew — including Mountaincount, King's Ransom, Wentworth, Nil, and Taylor Fife — are a lovable bunch of scruffy Cal lads into outdoor raves and elevated mental states. At second glance they're still all that, but also intensely dedicated to making great music and cultivating a smart but laidback crowd.

Rad new free compilation EP *Buff-tip* (www.soundcloud.com/motherrecords), named for European moth species *Phalera bucephala*, shows off the Mothers' variety, with tracks spanning R&B house, techno samba, and electro raveup. "Like most of the Cal scene, we were into dubstep until a couple years ago," Fife told me. "But it all started to sound the same, and the crowd went in a more intense direction. We gladly call what we do house, though there's still definitely a bass music core." (Special shout-out here to Wentworth's nifty side project, live electro-house trio Pixel Memory.) The label's tricky name was inspired, variously, from flashes of light at Burning Man, a moth tattoo on someone's arm, and a late afternoon smoke-session to find something "subversive, silly, and confusing."

Fife says Mother's getting back to its roots as a mobile party unit — bringing in bigger guests to this month's **Spilt Milk** party (with Nick Monaco and Sepehr, Thu/20, 10pm, free. Milk, 1840 Haight, SF. www.milksf.com) and exporting the vibe to SoMa's Raven club for a sweet-looking joint called **Lighthouse** (Sat/29, 10pm, free. Raven, 1151 Folsom, SF. www.tinyurl.com/light-housesf). Wing your way thither for some true local talent.

SECRET SUMMER

Shed no tears for the passing of the season with this breezy, Balaeric blast, courtesy of the extremely delightful DJs Chris Orr and Derek B. It'll be a double rainbow of beach-ready sounds from their extensive collections, from Brazilian jams to '90s house hummers.

Wed/19, 9pm, free. Otis, 25 Maiden Lane, SF.

APPLEBLIM

I miss the dark days of late '00s Bristol dub-bass. Everything's wonderfully sophisticated and mesmerizingly glitchy now, of course, but sometimes I just want to be dunked deep and ragga-rized. Senor 'Blim (and his oft-partner Shackleton) always delivered the goods, this intimate night should take us back with a few nice updates.

Thu/20, 10pm, \$5. 222 Hyde, SF. www.222hyde.com

ICEE HOT LAUNCH

One of my favorite bass-oriented anything-goes parties is launching a label, and it's kind of about damn time, especially since its roster of talent has been SF-essential for a while. Ghosts on Tape has the first release, "Nature's Law," a chimey rave-jam. He'll get support at this free launch party from Low Limit (love!), Rollee Fingers, and Shawn Reynaldo.

Fri/21, 10pm, free. 222 Hyde, SF. www.222hyde.com

MIRACLES CLUB

The too-cute Portland hipster-housers revivalists head up an insanely stylish lineup at the Lights Down Low party. Also on tap: Kim Ann Foxman's sensuous acid, MikeQ's vogue drops, Kingdom's fractured rave-bass, and Jozif's melodic new-house.

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WEDNESDAY 19

ROCK/BLUES/HIP-HOP

Breton, Michna, Kyle Hunt and the King Gypsy Brick and Mortar Music Hall. 9pm, \$9-\$12. Bright Light Social Hour, French Cassettes, Guy Fox Bottom of the Hill. 9pm, \$10. C-Money and the Players Boom Boom Room. 8pm, \$5. Crosby, Stills, Nash Fillmore. 8pm, \$61. Hides, Bad Liar El Rio. 10pm.

Mournful Congregation, Velnias, Lux Interna, Wreck and Reference Elbo Room. 9pm, \$10. Ringo Deathstarr, Permanent Collection Milk Bar. 9pm, \$7. Terry Savastano Johnny Foley's. 9pm, free. Slug Guts, Neon Piss, Little Queenie Hemlock Tavern. 8:30pm, \$7.

JAZZ/NEW MUSIC

"Harold Melvin's Blue Notes" Rrazz Room, 222 Mason, SF; www.therrazzroom.com. 8pm, \$30-\$37. Pat Metheny Unity Band Yoshi's SF. 8 and 10pm, \$55.

DANCE CLUBS

Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Obey the Kitty: Nadaström, Justin Mill Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$5. "Smack Dab Open Mic" Magnet, 4122 18th St, SF; www.magnetsf.org. 8pm.

Tree House, HBK Gang, Jay Ant Public Works. 10pm, \$5.

THURSDAY 20

ROCK/BLUES/HIP-HOP

Azure Ray, Soko, Haroula Rose Swedish American Hall. 8pm, \$15. Between the Cities Are Stars, Night Fruit, Seatraffic, Tomihira Thee Parkside. 9pm, \$7. Black Nature Band, City Faire and Ama Revolution Boom Boom Room. 8pm, \$10. Crosby, Stills, Nash Fillmore. 8pm, \$61. DubFx and Flower Fairy, Snarephobe, Starfighterz Regency Ballroom. 8pm, \$22. Mike Gardner 50 Mason Social House, SF; www.50masonsclubhouse.com. 10pm, free. Gunshy Johnny Foley's. 9pm, free. Into Weather, Oceanography, Lessons Brick and

Mortar Music Hall. 9pm, \$9-\$12. Sondre Lerche Independent. 8pm, \$15. Mansfield Aviator, Astra, Basements Bottom of the Hill. 9pm, \$10. Maximo Park, Neighbourhood, Zambri Slim's. 9pm, \$18-\$20. Moving Units, popscene DJs Rickshaw Stop. 10pm, \$12-\$14. Casey Neill, Victor Krumenacher, Passenger and Pilot Hemlock Tavern. 8:30pm, \$7. These Hills of Gold, Bye Bye Blackbirds, Jake Mann and the Upper Hand Amnesia. 9pm, \$7-\$10. Saul Williams Great American Music Hall. 8pm, \$21-\$31. Working From Home, Talk Tonight Cafe Du Nord. 8pm, \$10.

JAZZ/NEW MUSIC

Tom Dji'l's Space Junk Red Poppy Art House. 6:30pm, \$10-\$15. "Harold Melvin's Blue Notes" Rrazz Room, 222

Mason, SF; www.therrazzroom.com. 8pm, \$30-\$37. Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10. Pat Metheny Unity Band Yoshi's SF. 8 and 10pm, \$60.

FOLK/WORLD/COUNTRY

Emily Anne Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 9pm, free. Vincent Feliu Brava Theater, 2781 24th St, SF; www.brava.org. 8pm, \$25. Django Mack 50 Mason Social House, SF; www.50masonsclubhouse.com. 8pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. Afrobeat, Tropicália, electro, samba, and funk with DJ-host Pleasuremaker. All 80s Thursday Cat Club. 9pm, \$6. Mochipet California Academy of Sciences, 55 Music Concourse, SF; www.calacademy.org. 8pm, \$12.

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10.10 COM TRUISE + POOLSIDE

10.18 FREELANCE WHALES

10.19 EMANCIPATOR

10.20 THE FOREIGN EXCHANGE

10.26 80S HALLOWEEN

10.27 YACHT + MIDI MATILDA

11.01 CASPA + MOCHIPET

11.03 FRED WESLEY

11.09 REBIRTH BRASS BAND

11.10 REBIRTH BRASS BAND

11.23 DJ QUIK (LIVE BAND)

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12.02 SAM SPARRO

12.15 THE SOFT MOON

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9:30PM • \$10 ADV & DOOR

• Tyler Bryant & The Shakedown

• Trevor Green

SATURDAY 09/22

9PM • \$10 ADV & DOOR

• Go Betty Go

• Survival Guide

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• Bring The Tiger

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• Pete RG

• Down And Outlaws

• El May

THURSDAY 09/27

9PM • \$7 ADV & DOOR

• Tektite

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10/18 TIFT MERRITT (BAND)

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Spilt Milk Milk Bar. 10pm, free.
Tropicana Madrone Art Bar. 9pm, free.

FRIDAY 21

ROCK/BLUES/HIP-HOP

Cut Loose Band Johnny Foley's. 9pm, free.
Easy Star All-Stars, Passafire Slim's. 9pm, \$20.
Fast Times 80s Dance Party Band Maggie McGarry's, 1375 Grant, SF; www.maggiemcgarrys.com. 9pm, free.
Gov't Mule, Revivalists, DJ Harry Duncan Regency Ballroom. 9pm, \$37.
Hank IV, Mad Macka, Musk Thee Parkside. 9pm, \$7.
Holograms, Maus Haus, Group Rhoda, DJ Omar Rickshaw Stop. 10pm, \$12-\$14.
Lee Vilensky Trio Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 9pm, free.
Lord Loves A Working Man, Struts, Blammos Bottom of the Hill. 9pm, \$12.
Bob Mould Fillmore. 9pm, \$25.
Outlaw, Shivas, Peachelopo Hemlock Tavern. 9:30pm, \$7.
Reptar, Icky Blossoms Independent. 9pm, \$15.
Urban Mystic with Swaggaboys Yoshi's SF Lounge. 10pm, \$35.
W-Beez, Legacy Pack Boom Boom Room. 8pm, \$15.
Yob, Acid King, Norska Brick and Mortar Music Hall. 9pm, \$12-\$20.

JAZZ/NEW MUSIC

"Harold Melvin's Blue Notes" Razz Room, 222 Mason, SF; www.therazzroom.com. 8pm, \$30-\$37.
Mads Tolling Quartet Collins Theater, 1100 Ellis, SF; www.classicalrevolution.org. 8pm.

FOLK/WORLD/COUNTRY

"Bluegrass Bonanza" Plough and Stars. 9:30pm, \$6-\$10. With Beauty Operators, Driftless.
Huun Huur Tu Great American Music Hall. 8pm, \$26.
Nessie Expedition Amnesia. 6pm, free.
Team Bahia Elbo Room. 10pm, \$10. With DJ Walt Digz.

DANCE CLUBS

Toolroom Knights: Mark Knight, David Gregory Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.

SATURDAY 22

ROCK/BLUES/HIP-HOP

Bang Data Independent. 9pm, \$12.
Bits of Shit, Yi, Synthetic ID, Man Hands Hemlock Tavern. 9pm, \$8.
Blow Off: Hosted and DJd by Bob Mould Slim's. 10pm, \$15.
Chickfactor: For the Love of Pop Rickshaw Stop. 7:30pm, \$20-\$25.
Cut Hands, Burmese, Bestial Mouths, DJ Crackwhore Elbo Room. 9:30pm, \$12.
Flexx Bronco, Rock Bottom, Tiger Honey Pot Knockout. 9pm, \$5.
Funk Revival Orchestra, DJ K-Os Boom Boom Room. 8pm, \$15.
Fusion Johnny Foley's. 9pm, free.
Hydrophonic, Black Tape Thee Parkside. 4pm, free.
Real Nasty, Jay Trainer Band, Segue, Roem Baur Cafe Du Nord. 9pm, \$10-\$12.
Royal Deuces Riptide. 9pm, free.
Six Organs of Admittance, Young Moon, Donovan Quinn Bottom of the Hill. 10pm, \$12.
Tainted Love, Duran Duran Regency Ballroom. 9pm, \$25.

JAZZ/NEW MUSIC

Bella Trio SF Conservatory of Music, 50 Oak, SF; (415) 864-7326. 8pm, \$10-\$25.
"Harold Melvin's Blue Notes" Razz Room, 222 Mason, SF; www.therazzroom.com. 8pm, \$30-\$37.
Mr. Lucky Experience Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 9pm, free.

FOLK/WORLD/COUNTRY

"Jug Band Music – The Next Generation" Plough and the Stars. 6pm, \$7. With Dusty Porch Orchestra, Amazing Dr. Zaron's Breathing Machine, Goat Family, Ghost Town Gospel.

DANCE CLUBS

Behrouz Ruby Skye. 11pm.
Bootie SF: Pre-Folsom Party DNA Lounge. 9pm, \$15. With Smash-Up Derby, A Plus D, Dada.
Go Bang! Folsom Street Weekend Deco Lounge,

510 Larkin, SF; Facebook: Go Bang SF.
Heart Locker/Barracuda 111 Minna Gallery, SF; www.111.minnagallery.com. 10pm. Benefit for CHOC.
Miracles Club, Kim Ann Foxman, Jozif, MikeQ, Kingdom Public Works. 10pm, \$18-\$20.

SUNDAY 23

ROCK/BLUES/HIP-HOP

All Bay Area Rock 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm, \$13. With Slanted House, Unbecome, Leviathan.
City Deluxe, Killing Floor Hemlock Tavern. 8:30pm, \$6.
Hip Bones Boom Boom Room. 8pm, \$5.
Sean Paul, DJ Sharp, DJ Slick D Regency Ballroom. 8pm, \$32.
Terry Savastano Johnny Foley's. 9pm, free.
Terraplane Sun, Mowgli's Bottom of the Hill.

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FRI

9/21 8pm

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SAT

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SUN

9/23 7pm \$5

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TUES

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FOLK/WORLD/COUNTRY

Twang Sunday Thee Parkside. 4pm, free. With Jinx Jones and the King Tones.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, J. Boogie, DJ Quest.

MONDAY 24

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
Earl Brothers, Pine Leaf Boys Amnesia. 9pm, \$10-\$15.
Niners, SX0, Surgeon Generals Bottom of the

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THU 9/20

INTO WEATHER OCEANOGRAPHY, LESSONS



FRI 9/21

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WED 9/26

LOCAL H AMBASSADORS



THU 9/27

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FRI 9/28

ALBUM RELEASE SHOW! KACEY JOHANSING, BART DAVENPORT



SAT 9/29

POPCENE / LIVE 105 PRESENTS YOUNGBLOOD HAWKE YOUNG DIGERATI, YOUNG SCIENCE, DJ AARON AXELSEN



SUN 9/30

TOMTEN FLYING CHILDERS



THU 10/04

BIG TREE GUY FOX DUMST



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FRIDAY 9/21

LOS AMIGOS INVISIBLES



FRIDAY 9/28

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SATURDAY 9/29

JARABE DE PALO



Hill. 9pm, \$8.
Martin Zobel Elbo Room. 9pm.

FOLK/WORLD/COUNTRY

Daryl Shawn with Ziva Hadar Bazaar Cafe, 5927 California, SF; (415) 831-5620. 7pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm.

TUESDAY 25

ROCK/BLUES/HIP-HOP

Thee Parkside

FULL BAR 7 DAYS • Happy Hour M-F, 2-8pm

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THURSDAY 9/20 9PM \$7



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FRIDAY 9/21 9PM \$7



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SATURDAY 9/22 4PM FREE



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SATURDAY 9/23 4PM FREE



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9/28 - COLLEEN GREEN, PLATEAUS, COURTNEY AND THE CRUSHERS, THE MEMORIES, PAMELA (SOLO)

9/29-9/30 - 20 SIDED RECORDS

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PANTHER BURNS, THE SWITCHBACKS, MUSK

10/14 - BIG KIDS, HOP ALONG, WILD MOTH, YULIA

10/18 - THE GENERATORS, THE SORE THUMBS, THE SHELL CORPORATION, BASTARDS OF YOUNG

11/6 - MR. GNOME, EIGHTEEN INDIVIDUAL EYES, THE BRUISES

11/16 - WITCH MOUNTAIN, CASTLE, SERPENT CROWN

www.theeparkside.com

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Afrofunk Experience, Soulati Elbo Room. 9pm, \$7.
Ryan Bingham, La Santa Cecilia Great American Music Hall. 8pm, \$26.
City Tribe, Redwood Wires, Windham Flat Bottom of the Hill. 9pm, \$8.
Django Django Independent. 8pm, \$15.
GZA, Sweet Valley, Killer Mike, Bear Hands Fillmore. 8pm, \$25.
Toshio Hirano Rite Spot Cafe, 2099 Folsom, SF; (415) 552-6066. 9pm, free.
Killbossa, Foxtails Brigade, Wanted Man Amnesia. 9pm.
Kreator, Accept, Swallow the Sun Regency Ballroom. 7:30pm, \$32.
TeamMate, Bring the Tiger Hotel Utah. 8pm, \$8.

JAZZ/NEW MUSIC

"A Tribute to Cal Tjader" Yoshi's SF. 8pm, \$24. SFBG

Elbo Room

WED

9/19 9PM \$10

LUCIFER'S HAMMER PRESENTS MOURNFUL CONGREGATION (AUSTRALIA), VELNIAS LUX INTERNA, WRECK & REFERENCE

THU

9/20 9:30PM \$5 BA/11PM \$7 AFTER

AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS: WITH DJ/HOST PLEASUREMAKER

FRI

9/21 10PM \$10

EARSHOT ENTERTAINMENT PRESENTS TEAM BAHIA (CUBAN SALSA) AND DJ WALT DIGZ

SAT

9/22 9:30PM \$10 ADV \$12 DOOR

ELBO ROOM PRESENTS CUT HANDS (WILLIAM BENNETT OF WHITEHOUSE), BURMESE, BESTIAL MOUTHS (LA), DJ CRACKWHORE

SUN

9/23 9PM FREE B4 9:30PM \$6 AFTER

DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH DJ SEP, J BOOGIE (DUBTRONIC SCIENCE), AND DJ QUEST (BULLET PROOF SCRATCH/LIVEHUMAN/BPST) SPINNING A SPECIAL DANCEHALL SET

MON

9/24 9PM \$10

FULLY FULLWOOD PRESENTS MARTIN ZOBEL & SOULRISE BAND PLUS EARL ZERO

TUE

9/25 9PM \$7

ELBO ROOM PRESENTS THE AFROFUNK EXPERIENCE PLUS SOULATI (RAW DELUXE)

WED

9/26 9PM \$7

ALCOHOLOCAUST PRESENTS FALSE (GILEAD MEDIA), BLOWN TO BITS, LYCUS

UPCOMING:

THU 9/27 AFROLICIOUS

FRI 9/28 PINE BOX BOYS/ KING CITY

SAT 9/29 SWEATER FUNK 4 YR ANNIV

SUN 9/30 DUB MISSION: DJ SEP, LUD DUB

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Family Programming: An Evening of Short Comedic Plays Shelton Theater, 533 Sutter, SF; www.brownpapertickets.com. \$20. Opens Fri/21, 8pm. Runs Thu-Sat, 8pm. Through Oct 13. Left Coast Theatre Company performs short plays about gay and alternative families.

ONGOING

Asteroids: Live! Dark Room Theater, 2263 Mission, SF; (415) 401-7987. \$20. Fri-Sat, 8pm. Through Sept 29. Interstellar comedy “based very, very loosely on the arcade game.”

Henry V Presidio of San Francisco, Main Post Parade Ground Lawn, SF; www.sfshakes.org. Free. Sat/22-Sun/23, 2pm. The San Francisco Shakespeare Festival celebrates the 30th anniversary of Free Shakespeare in the Park with this history play.

Kiss of the Spider Woman Phoenix Theatre, 414 Mason, SF; secondwind.8m.com. \$15-35. Thu-Sat, 8pm; Sun, 2pm. Through Sept 29. Second Wind presents Manuel Puig’s acclaimed drama about cellmates in a Buenos Aires jail.

My Fair Lady SF Playhouse, 533 Sutter, SF; www.sfplayhouse.org. \$30-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through Sept 29. SF Playhouse and artistic director Bill English (who helms) offer a swift, agreeable production of the Alan Jay Lerner and Frederick Loewe musical, based on George Bernard Shaw’s *Pygmalion*. Among the spirited cast, Monique Hafen’s Eliza Doolittle is especially admirable, projecting in dialogue and song a winning combination of childlike innocence and feminine potency. (Avila)



The Normal Heart American Conservatory Theater, 415 Geary, SF; www.act-sf.org. \$25-95. Tue, 7pm; Wed-Sun, 8pm (also Sat, 2pm); Sun, 2pm (also Sept 23, 8pm). Through Oct 7. Larry Kramer’s groundbreaking 1985 drama about the AIDS epidemic — winner of a 2011 Tony for Best Revival of a Play — has a limited run at ACT.

The Other Place Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$22-62. Previews Wed/19, 8pm. Opens Thu/20, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm (also Sat/22 and Oct 3, 2:30pm); Sun, 2:30 (Oct 7 show at 7pm instead). Through Oct 7. Sharr White’s plot-twisty thriller has its West Coast premiere at Magic Theatre.

Port Out, Starboard Home Z Space, 450 Florida, SF; www.foolsfury.org. \$12-35. Wed/19-Sat/22, 8pm; Sun/23, 2pm. FOOLS-FURY performs the world premiere of Sheila Callaghan’s black comedy.

The Real Americans Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri, 8pm; Sat, 8:30pm. Through Sept 29. Dan Hoyle’s hit show about his trip across America returns.

Rigolotto War Memorial Opera House, 301 Van Ness, SF; www.sfopera.com. \$10-340. Wed/19 and Sept 25, 7:30; Fri/21, 8pm; Sun, 2pm. Through Sept 30. “Fidelity is for weaklings!” Despite this rousing cry from its philandering villain, SF Opera opens its 90th season with a faithful and winsome double-cast production of Giuseppe Verdi’s immortal *Rigoletto*. Based on a play by Victor Hugo, the story concerns the titular court jester and hunchback (played opening night by the imposing Serbian baritone Zeljko Lucic, who alternates nights with Italian Marco Vratogna) whose attempt to revenge himself on the goatish Duke of Mantua (Sardinian tenor Francesco Demuro, alternating with Mexican tenor Arturo Chacón-Cruz) for seducing his beautiful daughter, Gilda (the thoroughly enchanting Polish soprano Aleksandra Kurzak, alternating with Russian coloratura

soprano Albina Shagimuratova), backfires with tragic consequences. The show’s a little staid, but charming, and the music is utterly transporting. (Avila)

Strange Travel Suggestions MainStage, Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-50. Sat, 8:30pm. Through Sept 29. Author and Ethical Traveler founder Jeff Greenwald (*Shopping for Buddhas, Snake Lake*) has done his solo show *Strange Travel Suggestions* dozens if not hundreds of times and still has no idea where it’s going. No wonder he and his audience keep coming back for more. The unknown, an aphrodisiac to the traveler, also makes great catnip for the storyteller. Still, there are consistent elements. There is no need to reinvent the wheel — or the impressive Wheel of Fortune that sits just off center stage, painted with a map of the globe and ringed with symbols abstract and evocative enough to conjure up myriad adventures, peak experiences, and humbling encounters from the vivid grab-bag memory of an accomplished travel writer and inveterate globetrotter. *Note: capsule condensed from 2008 feature review of this production.* (Avila)

Tripping on the Tipping Point Stagewerx, 446 Valencia, SF; (707) 322-5731. \$15-20. Thu-Sat, 8pm. Through Sept 29. Human Nature performs a new comedy about global warming.

Twelfth Night San Francisco Maritime National Historic Park, Hyde Street Pier, 2905 Hyde, SF; www.weplayers.org. \$30-80. Fri-Sun, 5:30pm (also Sat-Sun, noon; matinee only Sat/22; no performances Sept 29; evening performances only Oct 6-7). Through Oct 7. We Players board the *Balclutha* and the *Eureka* for this jazzy take on Shakespeare’s romance.

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Sept 29. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland’s life. It’s a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Chinglish Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$14.50-99. Tue and Thu-Sat, 8pm (also Sat, 2pm; no show Oct 5; additional 2pm show Oct 4); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 7. Tony Award-winning playwright David Henry Hwang (*M. Butterfly*) delivers this inconsistent but generally lively and fascinatingly au courant comedy about a down-on-his-luck American businessman (Alex Moggridge) who visits China hoping to win a contract for English-language signage. Although things seem to be going well, he finds the deal running inexplicably aground, then finds unexpected help from a hard-nosed, initially hostile, and beautiful Party official (a stand-out Michelle Krusiec). What unfolds is a sometimes stretched but generally shrewd and laugh-out-loud funny assessment of has-been American delusions through the prism of rising Chinese ambitions and clout, cultural and otherwise. Leigh Silverman directs this super slick Berkeley Rep production. (Avila)

The Death of the Novel San Jose Rep, 101 Paseo de San Antonio, San Jose; www.sjrep.com. \$23-69. Wed/19, 7:30pm; Thu/20-Sat/22, 8pm (also Sat/22, 3pm). Vincent Kartheiser (a.k.a. Pete Campbell from *Mad Men*) stars in Jonathan Marc Feldman’s drama about creativity in post-9/11 America at San Jose Rep.

The Elaborate Entrance of Chad Deity Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$32-60. Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through Sept 30. Playwright Kristoffer Diaz, a self-professed fan of the aggressively-theatrical spectacle that is professional wrestling, delivers much more than a “wrestling 101” primer for the uninitiated with *The Elaborate Entrance of Chad Deity*. Beneath the razzle-dazzle lies the trampled luster of an American Dream. The dreamer, Macedonio “The Mace” Guerra (Tony Sancho), a wiry fall guy for THE Wrestling, wrestles not for money or glory, but for his love of the strange ballet that occurs in the ring. Guerra’s job is to make his opponents look good, including the pec-flexing, bling-booted Chad Deity (Beethoven Oden), leaving him to wrestle alone with the identity politics of being a marginalized but fully capable warrior battling perennially stacked odds. (Gluckstern) **SFBG**

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Listings compiled by Caitlin Donohue and George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 19

Meet the artist: “Photographs From Lebanon” SF Main Library, 100 Larkin, SF. www.sfppl.org. 6pm, free. Najib Joe Hakim went back to his hometown Beirut to capture the culture that survived after Israel bombed the country. Coffee, candles, fishermen repairing nets — the resulting photo exhibit is a testament to resiliency, check it out today with the artist as your guide.

Elizabeth Rosner reads Grace Paley Pegasus Books, 1885 Solano, Berk. (510) 525-6888, www.pegasusbookstore.com. 7:30pm, free. The award-winning bookstore and Berkeley establishment Pegasus Books is starting up a brand-new reading series showcasing local writers opining on and dissecting the works of other writers. The first writer’s words to be in the spotlight will be activist Grace Paley, whose three feminist short stories will be interpreted by novelist Elizabeth Rosner.

24th Street Listening Project Brava Theater, 2781 24th St., SF. (415) 641-7657, www.brava.org. 5pm-9pm, free. In this project, artists Lynn Marie Kirby and Alexis Petty double as your tour guides as they take you on a vibrant five-block excursion complete with colorful meditation and reverberating echoes and concludes with the creation of a collective pigment poem. After the walk there will be a presentation at the Brava that will include mapping videos, local music, and story-telling.

THURSDAY 20

California history third Thursdays Society of California Pioneers, 300 Fourth St., SF. (415) 957-1849, www.californiapioneers.org. 4-7pm, free. Full of California pride, but uninformed on California history? The Society of California Pioneers will gladly school you on the history of our great state with their “Third Thursday” bargain book sale. Visitors and amateur California historians will also have the chance to check out the current exhibit “Singing the Golden State,” which showcases a collection of late 18th and early 19th century songs that pay homage to our fair state.

“Art Making in the 21st Century: Social and Subversive Practices” Yerba Buena Community Benefit District, UC Berkeley Extension, 95 Third St., (415) 644-0728, www.artsindialogue.org. 7pm, free. Reactionary artists Anthony Disenza, Dawn Weleski, and Ray Beldner will convene to tackle issues surrounding community-based art-making on a panel sponsored by the Yerba Buena Community Benefit District. These artists whose work involves re-appropriating common items of normal will be discussing interactive media, guerrilla interventions, and more.

SATURDAY 22

LOTR roundtable discussion Books Inc., 601 Van Ness, SF. www.booksinc.net. 7pm, free. In honor of the 75th anniversary of *The Hobbit*, this bookstore hosts an open panel discussion on the

books. Guinness for the grown-ups will be provided, plus birthday cake for all ages.

Tour de Fat Lindley Meadow, Golden Gate Park, SF. www.newbelgium.com. 11am-5pm, parade registration 10am, free admission, \$5 parade admission. A bike-beer carnival par excellence, featuring live bands, a costumed bike parade, and an elaborate ritual in which a lucky automoblist trades in their car for a fly new cycle.

North Beach Art Walk North Beach neighborhood, SF. www.artwalk.thd.org. Also Sun/23, 11am-6pm, free. The fifth annual NB art walk visits a plethora of cafes, galleries, and studios. Snag a map from Live Worms Gallery (1345 Grant, SF), and discover the northern neighborhood’s founts of creativity.

Roadworks: A Steamroller Printing Festival Rhode Island between 16th and 17th Sts., SF. www.sfcfb.org. Noon-5pm, free. San Francisco Center for the Book celebrates the art of printed matter with this street fair, which features a three-ton construction steamroller that will put the finishing touches on 3-foot square linoleum block prints.

Superhero Street Fair Cesar Chavez and Indiana, SF. www.superherosf.com. 2pm-midnight, \$10 in costume, \$20 otherwise. Flip those undies outside your tights and soar down to Bayview for this open-air weirdo-fest in honor of caped crusaders. Climbing walls, jousts, floating pontoon boats — plenty of trouble to get into, while sound camps like Pink Mammoth, Opel, and Dancetronauts provide beats.

Precita Eyes 35th anniversary gala Meridien Gallery, 535 Powell, SF. www.precitaeyes.org. 5:30pm, VIP cocktail reception; 7pm, gala, \$35-100. Is there a single arts organization that has done more to beautify the city of San Francisco? Debatable. Tonight, the transcendent community arts program that sponsors murals by established artists and schoolchildren alike takes a moment to reflect on its achievements. Bay graff cornerstone Estria Miyashiro will be honored for his epic contributions to the culture, and Susan Cervantes gets her due for 45 years of wall painting.

SUNDAY 23

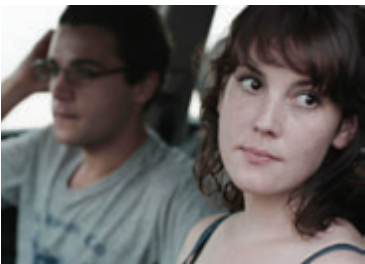
Teacher supplies swap Fontana Room, 1050 North Point, SF. www.educycle.com/party. 3-6pm, free. Maestros, bring your old classroom accoutrements and trade up with your peers. There will be wine, snacks, chances to share back to school war stories.

Yerba Buena family day Yerba Buena Gardens, Mission and Fourth St., SF. www.ybfamilyday.org. 11am-4pm, free. Grab the fam for cost-free entry at the SFMOMA, Children’s Creativity Museum, Contemporary Jewish Museum, and Museum of the African Diaspora. When the troops tire of the museum track, head to the YB Gardens for free performances by Latin jazz great Eddie Palmieri, Red Panda Acrobats, Afro-Puerto Rican group Los Pleneros de la 21, and much more.

MONDAY 24

“20 Years of Critical Mass Art” 518 Valencia, SF. www.sfcriticalmass.org. Opening reception: 6pm, free. The 20th anniversary of SF’s world-famous monthly bike parade-protest kicks off its celebrations with this show of posters, t-shirts, graphics, and more from the last two decades. **SFBG**

FILM LISTINGS



ENNUI, ME: MELANIE LYSKEY IN *HELLO I MUST BE GOING*. PHOTO COURTESY OF OSCILLOSCOPE LABORATORIES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

3RD I

The San Francisco International South Asian Film Festival runs Sept. 19-30 at various Bay Area venues. Tickets and schedule at thirdi.org/festival. For commentary, see “Cinetology.”

OPENING

About Cherry See “Sex Things We Love.” (1:42) *Castro*.
Dredd 3D See “Cinetology.” (1:38)
End of Watch See “Cinetology.” (1:49) *Marina*.
Hello I Must Be Going Blindsided by her recent divorce, 35-year-old Amy (Melanie Lynskey) flees New York City for quaint Westport, Conn., where she nurses her wounds, mostly by sleeping and watching Marx Brothers movies. Amy’s protracted moping rankles her perfectionist mother (Blythe Danner, bringing nuance to what could have been a clichéd character) and concerns her workaholic father (John Rubenstein). Dad’s trying to land a big client so he can “make back some of the money we lost in the market” — a subtle aside in Sarah Koskoff’s script that suggests Amy’s parents aren’t as well-heeled as they used to be, despite the ongoing renovations to their swanky home, catered dinners, and expensive art purchases. Money woes are just one of Amy’s many concerns, though, and when a distraction presents itself in the form of 19-year-old Jeremy (*Girls*’ Christopher Abbott), she finds herself sneaking out at night, making out in her mom’s car, smoking weed, and basically behaving like a teenager herself. As directed by indie actor turned director Todd Louiso (2002’s *Love Liza*), *Hello I Must Be Going* is a nicely contained, relatable (self-loathing: we’ve all been there) character study — and props for casting the endearing Lynskey, so often seen in supporting roles, as the film’s messy, complex lead. (1:35) *SF Center*. (Eddy)
House At the End of the Street Oh, Jennifer Lawrence, don’t you know better than to poke around in that creepy house where all those murders happened? (1:43)
How to Survive a Plague David France’s documentary chronicles the unprecedented impact political activism had on the course of AIDS in the U.S. — drastically curtailing its death toll within a few years despite considerable institutional indifference and downright hostility. As the epidemic here first surfaced in, and decimated, the gay male community, much of Reagan America (particularly in religious quarters) figured the death sentence was deserved. The President himself infamously refrained from even saying the word “AIDS” publicly until his final year of office, after thousands had died. Both terrified and outraged, the gay community took it upon themselves to demand treatment, education, and research. Most of this urgent 1980s overview is concerned with the rise of ACT-UP, whose angry young men successfully lobbied and shamed corporate, academic, medical, and pharmaceutical bodies into action, with the result that by the mid-90s new drugs existed that made this dreaded diagnosis no longer a necessarily terminal one. France is a journalist who’s been covering AIDS practically since day one, and his first feature (made with the help of numerous first-rate collaborators) is authoritative and engrossing. Just don’t expect much (or really any) attention paid to the contributions made by S.F. or other activist hotspots — like many a gay documentary, this one hardly notices there’s a world (or gay community) outside Manhattan. (1:49) *Embarcadero*. (Harvey)
The Master See “Cinetology.” (2:17) *Embarcadero, Presidio*.
Somewhere Between Five years ago, when filmmaker Linda Goldstein Knowlton adopted a baby girl

CONTINUES ON PAGE 40 >>

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FILM LISTINGS

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CONT>>

from China, she was inspired to make *Somewhere Between*, a doc about the experiences of other Chinese adoptees. The film profiles four teenage girls, including Berkeley resident Fang "Jenni" Lee, whose American lives couldn't be more different (one girl has two moms and attends a fancy prep school; another, raised by devout Christians, dreams of playing her violin at the Grand Ole Opry) but who share similar feelings about their respective adoptions. The film follows the girls on trips to London (as part of an organized meeting of fellow adoptees), Spain (to chat with people interested in adopting Chinese babies, and where the question "What does it feel like to be abandoned?" is handled with astonishing composure), and China (including one teen's determined quest to track down her birth family). Highly emotional at times, *Somewhere Between* benefits from its remarkably mature and articulate subjects, all of whom have much to say about identity and personal history. Lee and filmmaker Goldstein

Knowlton will appear in person at select opening shows; visit www.landmarktheatres.com for more information. (1:28) *Opera Plaza*. (Eddy) **10 Years** Channing Tatum and Rosario Dawson star in this high-school reunion comedy. Which one of them invented Post-its, again? (1:50) **Trouble with the Curve** Baseball scout Gus (Clint Eastwood) relies on his senses to sign players to the Atlanta Braves, and his roster of greats is highly regarded by everyone — save a sniveling climber named Sanderson (Matthew Lillard), who insists his score-keeping software can replace any scout. Gus' skill in his field are preternatural, but with his senses dwindling, his longtime friend Pete (a brilliant John Goodman) begs Gus' daughter Mickey (Amy Adams) to go with him — to see how bad the situation is and maybe drive him around. Ultimately, the film's about the rift between career woman Mickey, and distant dad Gus, with some small intrusions from Justin Timberlake as Mickey's romantic interest. *Trouble with the Curve* is a phrase used to describe batters who can't hit a breaking ball and it's a nuance — if an incontrovertible one — unobservable to the

untrained eye. While Mickey and Gus stumble messily toward a better relationship (with a reasonable amount of compromise), *Curve* begins to look a bit like *The Blind Side* (2009), trading the church and charity for therapy and baggage. But what it offers is sweet and worthwhile, if you're tolerant of the sanitized psychology and personality-free aesthetics. But it's a movie about love and compromise — and if you love baseball you won't have trouble forgiving some triteness, especially when Timberlake, the erstwhile Boo-Boo, gets to make a Yogi Berra joke. (1:51) *Four Star, Marina*. (Sara Vizcarrondo)

ONGOING

Arbitrage As *Arbitrage* opens, its slick protagonist, Robert Miller (Richard Gere), is trying to close the sale of his life, on his 60th birthday: the purchase of his company by a banking giant. The trick is completing the deal before his fraud, involving hundreds of millions of dollars, is uncovered, though the whip-smart daughter who works for him (Brit Marling) might soon be onto him. Meanwhile, Miller's gaming his personal affairs as well, juggling time between a model wife (Susan Sarandon) and a Gallic gallerist mistress (Laetitia Casta), when sudden-death circumstances threaten to destroy everything, and the power broker's livelihood — and very existence — ends up in the hands of a young man (Nate Parker) with ambitions of his own. It's a realm that filmmaker Nicholas Jarecki is all too familiar with. Though like brothers Andrew (2003's *Capturing the Friedmans*) and Eugene (2005's *Why We Fight*), Jarecki's first love is docu-

"TROUBLE WITH THE CURVE' IS WONDERFUL."

Roger Ebert, CHICAGO SUN-TIMES

"CLINT EASTWOOD IS AT HIS BEST. THIS IS PURE MOVIE GOING PLEASURE."

Leonard Maltin, REELZCHANNEL

"FILLED WITH HEART, HUMOR AND FANTASTIC ACTING."

Pete Hammond, BOXOFFICE MAGAZINE

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IN THEATRES SEPTEMBER 21

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FILM LISTINGS

mentaries (his first film, 2006's *The Outsider*, covered auteur James Toback), his family is steeped in the business world. Both his parents were commodities traders, and Jarecki once owned his own web development firm and internet access provider, among other ventures. When he started writing *Arbitrage*'s script in 2008, he drew some inspiration from Bernard Madoff — but ultimately, the film is about a good man who became corrupted along the way, to the point of believing in his own invincibility. (1:40) *Metreon*, *Smith Rafael*, *Sundance Kabuki*. (Chun)

Beauty is Embarrassing You may not recognize the name Wayne White ofhand, but you *will* know his work: he designed and operated many of the puppets on *Pee-wee's Playhouse*, including Randy (the block-headed bully) and Dirty Dog (the canine jazzbo). Neil Berkeley's *Beauty Is Embarrassing* — named for a mural White painted on the side of a Miami building for Art Basel 2009 — charts the life of an artist whose motto is both "I want to try everything I can!" and "Fuck you!" The Southern-born oddball, who came of age in the early-1980s East Village scene, is currently styling himself as a visual artist (his métier: painting non-sequitur phrases into landscapes bought from thrift stores), but *Beauty* offers a complex portrait of creativity balanced between the need to be subversive and the desire to entertain. (1:27) *Roxie*. (Eddy)


Keep The Lights On In Ira Sachs' intensely discomfiting *Keep the Lights On*, Erik (Thure Lindhardt) is a Danish documentarian in late-1990s New York City, prodding his career along, spending time with friends, having casual sex with strangers. One of the latter is Paul (Zachary Booth), a publishing-house

lawyer who first tells him "I have a girlfriend, so don't get your hopes up." Yet some time later they've become a tentative couple, then a live-in one. Erik is patient and easygoing, but Paul has secrets and problems all the more difficult to deal with because he denies, hides, or lies about them. He disappears for days at a time, then turns up wrecked. Crack is just the addiction we see; there are evidently others. Erik tries everything — group interventions, rehab, endless attempts at frank conversation that invariably turn into Paul accusing *him* of being unreasonable — but nothing sticks. It takes Erik a decade to come to terms with, and extricate himself from, a relationship in which all his best efforts only bring torment, grief, and exasperation. *Keep the Lights On* is the kind of excellent movie a lot of people don't like: it's not just depressing in the sense of having downbeat, difficult subject matter, it actually sets out to be unpleasant and succeeds. There is a point to that. Leaping forward a couple years at a time, leaving us to figure out how things have shifted in the interim, Sachs' script (co-written with Mauricio Zacharias) induces in the viewer the disoriented helplessness of dealing with a loved one who can't or won't tell the full truth — it's his best defense. (1:42) *Lumiere*. (Harvey)

Sleepwalk with Me Every year lots of movies get made by actors and comedians who want to showcase themselves, usually writing and often directing in addition to starring. Most of these are pretty bad, and after a couple of festival appearances disappear, unremembered by anyone save the credit card companies that vastly benefited from its creation.

CONTINUES ON PAGE 42 >>

"PURE EXHILARATION... TRULY SPECTACULAR!"
SFX MAGAZINE



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CONT>>

Mike Birbiglia's first feature is an exception — maybe not an entirely surprising one (since it's based on his highly praised Off-Broadway solo show and best-sell-

er), but still odds-bucking. Particularly as it's an autobiographical feeling story about an aspiring stand-up comic (Mike as Matt) who unfortunately doesn't seem to have much natural talent in that direction, but nonetheless obsessively perseveres. This pursuit of seemingly fore destined failure might be causing

his sleep disorder, or it might be a means of avoiding taking the martial next step with long-term girlfriend (Lauren Ambrose, making something special out of a conventional reactive role) everyone else agrees is the best thing in his life. Yep, it's another commitment-phobic man-boy/funny guy who regularly talks to the

camera, trying to find himself while quirky friends and family stand around like trampoline spotters watching a determined clod. If all of these sounds derivative and indulgent, well, it ought to. But *Sleepwalk* turns a host of familiar, hardly foolproof ideas into astute, deftly performed, consistently amusing comedy with just enough seriousness for ballast. Additional points for "I zinged him" being the unlikely most gut-busting line here. (1:30) *Embarcadero*. (Harvey)
The Words We meet novelist Rory Jansen (Bradley Cooper) as he's making his way from a posh building to a cab in the rain; it's important the shot obscures his generally shiny exterior, because we're meant to believe this guy's a sincere and struggling novelist. Jeremy Irons, aged with flappy eye makeup, watches him vengefully. Seems Rory fell upon the unpublished novel Irons' character wrote in sadness and loss — and feeling himself incapable of penning such prose, transcribed the whole thing. When his lady friend (Zoe Saldana) encourages him to sell it, he becomes the next great American writer. He's living the dream on another man's sweat. But that's not the tragedy, exactly, because *The Words* isn't so concerned with

the *work* of being a writer — it's concerned with the look and insecurity of it. Bradley and Irons aren't "real," they're characters in a story read by Clay Hammond (Dennis Quaid) while the opportunistic, suggestive Daniella (Olivia Wilde) comes onto him. She can tell you everything about Clay, yet she hasn't read the book that's made him the toast of the town — *The Words*, which is all about a young plagiarist and the elderly writer he steals from. "I don't know how things happen!", the slimy, cowering writers each exclaim. So, how do you sell a book? Publish a book? Make a living from a book? How much wine does it take to bed Olivia Wilde? Sure, they don't know how things happen; they only know what it looks like to finish reading Hemingway at a café or watch the sun rise over a typewriter. Rarely has a movie done such a trite job of depicting the process of what it's like to be a writer — though if you found nothing suspect about, say, Owen Wilson casually re-editing his 400-page book in one afternoon in last year's *Midnight in Paris*, perhaps you won't be so offended by *The Words*, either. (1:36) *1000 Van Ness*, *SF Center*, *Sundance Kabuki*. (Vizcarrondo) **SFBG**

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SEP 30, 11:00am



The Wall
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SEP 30, 4:00pm



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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-12. "Periwinkle Cinema:" **The Treatment** (Aluvalot and Thustra, 2010), Wed, 8. Cine+Mas presents: **Dirty Hearts** (Amorim, 2011), Thu, 7:30; **Under My Nails** (Cruz, 2011), Fri, 7:30. More info on these events, www.slatinofilmfestival.com. "Other Cinema:" **Pig Death Machine** (Moritsugu), Sat, 8:30. More info on this event, www.othercinema.com.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Risky Business** (Brickman, 1983), Wed, 7, and **Election** (Payne, 1999), Wed, 8:55. •**Office Space** (Judge, 1999), Thu, 7, and **Secretary** (Shainberg, 2002), Thu, 8:45. **About Cherry** (Elliott, 2012), Fri, 7, 9:30. Director Stephen Elliott in person. 3rd I's San Francisco International South Asian Film Festival. Sat. Complete schedule at www.thirdi.org. •**There Will Be Blood** (Anderson, 2007), Sat, 2:30, 8:15, and **Inglourious Basterds** (Tarantino, 2009), Sat, 5:30. •**Pina** (Wenders, 2011), Sept 25-26, 7 (also Sept 26, 2:15), and **Crazy Horse** (Wiseman, 2011), Sept 25-26, 9 (also Sept 26, 4:15).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Arbitrage** (Jarecki, 2012), call for dates and times. **Beasts of the Southern Wild** (Zeitlin, 2012), call for dates and



times. **Cane Toads: The Conquest 3D** (Lewis, 2012), call for dates and times. This event, \$10-12. **2 Days in New York** (Delpy, 2012), call for dates and times.

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EMBARCADERO One Embarcadero Center, SF; www.bayareafilmmuseum.org. \$12. "Flamenco on Film:" **Flamenco, Flamenco** (Saura, 2010), Sept 24-26, 7; **Morao: Good Flamenco Singing Hurts** (Van Beenan and Van De Noort), Sept 24-26, 9. Presented in conjunction with the Bay Area Flamenco Festival.

GOETHE-INSTITUT SAN FRANCISCO 530 Bush, SF; (415) 263-8760. \$5 suggested donation. "Homage to Romy Schneider:" **Cesar and Rosalie** (Sautet, 1972), Wed, 7:30.

MANDELA VILLAGE ARTS CENTER 1357 Fifth St, Oakl; www.ticketweb.com. \$10. Brainwash Drive-In/Bike-In/Walk-In Movie Festival, Fri-Sat, 9. Outdoor screenings with live music and food trucks.

NEW PEOPLE CINEMA 1746 Post, SF; www.sffs.org. \$12-25. "Hong Kong Cinema:" **Love Me Not** (Leung, 2012), Fri, 4:30 and Sat, 9; **Love in the Buff** (Pang, 2012), Fri, 7 and Sun, 4; **Nightfall** (Yeung, 2012), Fri, 9:45; **Made in Hong Kong** (Chan, 1997), Sat, 1:30; **Comrades, Almost a Love Story** (Chan, 1996), Sat, 3:45; **The Great Magician** (Yee, 2011), Sat, 6:15; **A Simple Life** (Hui, 2011), Sun, 1:30; **Romancing in Thin Air** (To, 2011), Sun, 6:30; **The Longest Nite** (Yau, 1998), Sun, 8:45.

ODC THEATER 3153 17th St, SF; www.odcthe-

ater.org. \$15-35. **How Can You Stay in the House All Day and Not Go Anywhere?** (Lemon, 2010), Wed, 7. **Tie It Into My Hand** (Festa, 2012), Fri-Sat, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" **As Above, So Below** (Clark, 1973), plus short films, Wed, 7. "LA Rebellion: Creating a New Black Cinema:" **Emma Mae** (Fanaka, 1976), Thu, 7; **Your Children Come Back to You** (Larkin, 1979), plus short films, Tue, 7. "Grand Illusions: French Cinema Classics, 1928-1960:" **La ronde** (Ophuls, 1950), Fri, 7; **Le plaisir** (Ophuls, 1952), Fri, 8:55; **The Earrings of Madame de ...** (Ophuls, 1953), Sun, 7. "Life is Short: Nikkatsu Studios at 100:" **Singing Lovebirds** (Makino, 1939), Sat, 6:30; **Rusty Knife** (Masuda, 1958), Sat, 8; **Made to Order Cloth** (Ito, 1931), Sun, 5.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Beauty is Embarrassing** (Berkeley, 2012), Wed-Thu, 7, 8:45. **Kumaré** (Gandhi, 2011), Thu, 6:45, 8:45. **Red Hook Summer** (Lee, 2012), Thu, 2, 4:15, 6:45, 9. 3rd I's San Francisco International South Asian Film Festival, Wed-Fri and Sun. Complete schedule at www.thirdi.org. "Other Minds Film Festival: John Cage and Friends," Sat, 2-midnight. Marathon film fest marking the 100th birthday of maverick composer-artist John Cage; more info at www.otherminds.org. **Child of Giants: My Journey with Maynard Dixon and Dorothea Lange** (Ropelewski) with "Pirkle Jones: Seven Decades Photographed" (Reed), Mon, 7:30. **The Rise and Fall of the Clash** (Garcia), Tue, 7:30, 9:30.

VOGUE 3290 Sacramento, SF; cinemasf.com/vogue. \$15. "City Scenes, Installment Six:" **It Came from Beneath the Sea** (Gordon, 1955), Thu, 9. With a live performance by the Brothers Comatose at 8.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$7. "Storytelling Night at the Vortex Room Hosted by Jack Stevenson," Fri, 9.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. **Celine and Julie Go Boating** (Rivette, 1974), Thu-Sat, 7 (also Sat, 2pm); Sun, 2pm. **SFBG**

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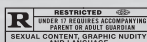
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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345696-00 The following person is doing business as **A Different Engine, LLC**, 2011 Folsom St., 3rd Floor San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 5, 2012. Signed by Michael Ryan. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 5, 2012. **L#100054, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344729-00 The following person is doing business as **Weave Magazine**, 7 Germania St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 23, 2012. Signed by Laura Elizabeth Davis. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 23, 2012. **L#100047, Publication Dates: August 29, September 5, 12, 19, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344729-00 The following person is doing business as **English Language Institute**, 210 Post St., STE 518 San Francisco, CA 94108. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Aug 21, 2012. Signed by Sean Ferguson. This statement was filed by Jennifer Wong, Deputy County Clerk, on Aug 21, 2012. **L#100051, Publication Dates: Sep 5, 12, 19, 26, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345072-00 The following person is doing business as **(1) San Francisco Golden Gate Real Estate (2)SF Golden Gate Real Estate**, 433 Urbano Dr. San Francisco, CA 94127. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 6, 2012. Signed by Natalie Shishido. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 6, 2012. **L#100048, Publication Dates: August 29, September 5, 12, 19, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345733-00 The following person is doing business as **Home Free Publishing**, 335 Crestmont Dr. San Francisco, CA 94131. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 7, 2012. Signed by Sarah (Sally) Ooms. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 7, 2012. **L#100055, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.**

NOTICE OF APPLICATION TO SELL **ALCOHOLIC BEVERAGES** Date of Filing Application: **August 14, 2012.** To Whom It May Concern: The name of the applicant is: **DFS Liquor Retailing Limited**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: SF International Airport, Intil Terminal A, Level 3, Room A.3.004 San Francisco, CA 94128. Type of Licenses Applied for: **21 ñ OFF-SALE GENERAL, 86 ñ INSTRUCTIONAL TASTING LICENSE**. L#100053; PUBLICATION DATE: Sep 12, 19, 26, 2012.

NOTICE OF PETITION TO ADMINISTER **ESTATE OF: Douglas Gilbert Taylor. CASE NUMBER: PES-12-296009.** To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Douglas Gilbert Taylor. A Petition for Probate has been filed by: Paul H. Taylor in the Superior Court of California, County of San Francisco. The Petition for Probate requests that **Paul H. Taylor** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless

an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court Superior Court of California, County of San Francisco, 400 McAllister St. San Francisco, CA 94102 as follows: Sep 18, 2012, Probate Department, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on Aug 28, 2012 by Elina Leino, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. Attorney for petitioner: **In Pro Per L#100050, Publication dates: Sep 5, 12, 19, 26, 2012**

SUMMONS CASE NUMBER: RG12633289, NOTICE TO DEFENDANTS: John David Hamner AKA J. David Hamner; DOES 1-10 YOU ARE BEING SUED BY PLAINTIFF: Robert E. White DBA Law Offices of Robert E. White. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an

attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612. The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: **Jean P. Tepper, Law Offices of Robert E. White, 177 Post St. #890 San Francisco, CA 94109, 415-788-6151.** Date: June 4, 2012 by Rosanne Case, Deputy Clerk. **L#100049, Publication Dates: August 29, September 5, 12, 19, 2012.**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345696-00 The following person is doing business as **A Different Engine, LLC**, 2011 Folsom St., 3rd Floor San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 5, 2012. Signed by Michael Ryan. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 5, 2012. **L#100054, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.**

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SEPT. 19-25, 2012

ARIES

March 21-April 19

There are no quick fixes that will make you happy, Aries. The emotional struggles that you are going through are trying to teach you to better listen to yourself. Take the time to understand how your own participation helped to create the situations you're embroiled in, so that you can stealthily work your way out, for good.

TAURUS

April 20-May 20

It's impossible to clearly see through dirty lenses, Taurus. You should be trying to assert your needs calmly and directly, but panic is twisting your thoughts and throwing you off your center. Realign yourself with your values, and so that you can act from a place that reflects the things that matter to you most.

GEMINI

May 21-June 21

There is such a thing as over-processing an idea. This week you should say what needs to be said, and listen to others well, then leave enough time between conversations for all parties to take in and act on what was discussed. Without time for integration, it's just more blah-blah-blah.

CANCER

June 22-July 22

You don't need to know how it's all going to pan out in order for you to participate openly, do ya? This week your mind wants to know the future in efforts to take care of your heart. Trust in the process of unfoldment that your life is going through, and be kind to yourself in the meantime.

LEO

July 23-Aug. 22

Leo, even if you do everything right and the people sing your praises and emulate your style, you may not feel confident, 'cause your self esteem has to come from within. Practice validating the complexity of what you're feeling, even when it's messy or doesn't match what people want from you this week.

VIRGO

Aug. 23-Sept. 22

You've gotta take full responsibility for how you behave. Stress threatens to turn your common sense into a chaotic tangle of reactions if you don't get it together this week. For best results, run some of your nervous energy out through your body and exercise before you make your next moves.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

Please do not wait until things suck before you set to improving them. Your distaste for confrontation may lull you into believing that things will fix themselves, but the truth is that your life requires attention right now. Deal with the things that are out of whack before they get serious.

SCORPIO

Oct. 23-Nov. 21

Can you learn a lesson without getting attached to the insight? There are deep emotional shifts that you're going through this week, and you may make meaningful discoveries from them. Avoid being conclusive based on what you feel, though. Stay present with your emotions, for they may shift wildly.

SAGITTARIUS

Nov. 22-Dec. 21

Be true to yourself, Sagittarius. Strive to get things done this week, but if achieving those things doesn't serve your greater happiness and emotional well being, then the success you achieve will feel hollow. Make necessary compromises, but don't compromise on the needs of your heart, even if that slows down progress.

CAPRICORN

Dec. 22-Jan. 19

You should not take shortcuts this week, because they are sure to backfire. Fear can make you believe that there's not enough for you and make you want to cut corners, but this is the wrong attitude. Trust in the course you have set yourself on, and be playful and trusting in your pursuit of it.

AQUARIUS

Jan. 20-Feb. 18

The last thing you should do now is quit. No matter how frustrating things get this week, you are capable of dealing with them and coming out on top. The key is to look for the growth opportunity in everything, even the crap. Strive to build upon the insights you gain from your struggles.

PISCES

Feb. 19-March 20

In order for you to go forth and get yours, you need to be willing to make some internal adjustments. You should not take more than your share, of course, but sometimes it's hard for you to know what you deserve in the moment. Slow down and make sure that you own your game. You can stay committed to playing nicely with others without diminishing your own needs.

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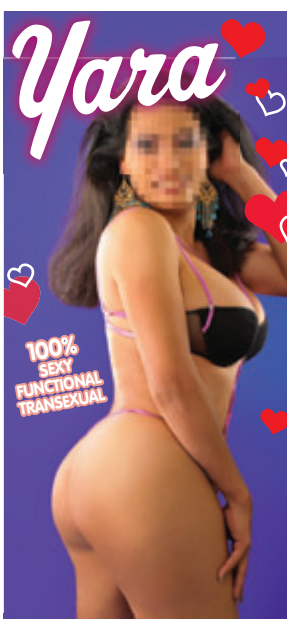
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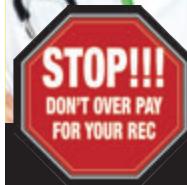
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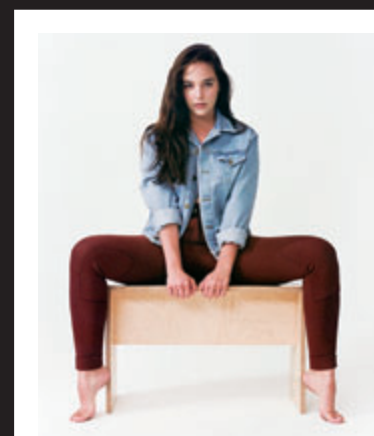
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